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The Musical Standard.

VOL. III.

JULY 2, 1864, to JUNE 17, 1865.

"Our music should be the music of wise men and of Christians"

LONDON:
MUSICAL STANDARD OFFICE, 102, FLEET STREET, E.C.

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The Musical Standard.

1864. PRICE TWOPENCE.

ERRATUM.

ON PAGE 371, COL. 2.

FOR—

"stateman's appeal, by means of which a House of Commons which had voted the abolition of church-rates with a tumultuous majority of ten in a house still larger."

READ—

"by means of which a House of Commons which had voted the abolition of church-rates with a tumultuous majority of *seventy, negatived the abolition by a majority of* ten in a house still larger."

quently been surprised at the oddness whence the review has purported to remember to have thought that the ust have made a very wide round uced the fine arts to the places in

ıvariably date from far off places, and em to have had *any* local habitation, ced with inverted commas, the scribe g the requisite invention.

ct must require a certain amount of ınipulate it in a satisfactory manner. can walk up to you and proclaim to be sterling metal is not an ordinary erefore, probably, it is not so often l specimens are, however, to be found: wing:—"It is the gem of the season; joyous as those spring songs of the e imitated by it. There is nothing ıt it, and without a superfluous note, it forms a brilliant and most melodious notturno."

The *puff oblique* is often also the *puff pious*. You first lift your eyes aloft, and heave a deep sigh,—then gently murmur, "*Stiggins' pickle for the unconverted is the only genuine article.*" We prefer to give a secular specimen:—"We cannot dismiss this interesting concert without specially commending '——,' which was written for the occasion, produced a marked effect. We have no doubt that the chorus, *which is simple in construction, and offers no great difficulties in execution*, will speedily become a favourite with choral societies."

The *puff circuitous* is seldom met with. It may be considered the high art of puffing, and we hope it is paid for accordingly. It generally treats us to an eulogium of the publisher himself in the first instance, and softly wending its way from the publisher to the published, with the aid of a little poetry and a little geography, lands us finally in the country of the composer. The following is a choice specimen:—"Mr. —— is the Murray, the Longman, of the music-publishing trade. We had the pleasure, last month, of noticing a number of vocal works issued from this establishment, and we have now before us an important collection of pianoforte studies. We say 'important collection' because these '——' are not so many trifling fantasias on popular tunes, thrown

WHO'S GRIFFITHS?

MOST of our readers have seen walls bedaubed with the above query. We all understand that it is merely one of the many forms of puffing. The present may be classed as the puff period. We have the puff direct, the puff oblique, and the puff circuitous, the puff sublime and the puff ridiculous, the sentimental puff, and—but these will suffice.

Why so much puffing should be required is to us a mystery. Every one now prides himself upon his common sense, nearly everyone aspires to be thought *sharp*, yet the puffers prosper.

Music seems particularly subject to the disease; and no sooner does the human "atom" turn music-seller than he appears to become an adept therein.

The music puff differs in some respects from its relations in other professions and trades, inasmuch as it most frequently takes the form of a review; and something quite handsome in the way of remuneration must be gained by the individuals who invent paragraphs for this purpose.

We do not know whether any of the smaller towns and villages in the provinces maintain periodicals for the express purpose of eulogising musical small-wares;

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off by the mere neophyte in his profession, but well-digested and careful compositions; the result of intense study (!!) and long practice, by one who justly claims to be considered a master and teacher of his art. It is quite refreshing to turn to those exquisite melodies that had their birth when

> 'The harp it had a magic pow'r,
> For fairies hover'd o'er each string;
> If played at evening's blissful hour,
> Where Cambria's minstrels used to sing;'—

melodies which, in former times, were heard along the banks of the Wye, Dee, Usk, Conway, Clwd, and Towy, and which were chanted by the maidens of Salop, Chester, Hereford, and Monmouth—" . . . . . "for he is himself a native of the Principality, &c."

The *puff sublime* is of a more affecting description; it seeks to touch the feelings at the same time that it excites the curiosity. "The great charm about it is the amount of colouring introduced, the bold and impetuous octaves on the great organ, *melting suddenly into such soft and beautifully solemn music* (query, on the swell?) as cannot fail to arrest the attention of everyone within hearing." Can any reader pass this without a sigh?

The *puff ridiculous* is generally the result of stupidity on the part of the *generator*. We therefore merely say that it bears a strong resemblance to an announcement once seen by us at the bottom of a boarding-school prospectus, "*Languages taught by a native!*"

The *sentimental puff* is a highly ornate, not to say grandiloquent composition. It appeals to the young lady at school more particularly, and to young ladies who have just left school generally.

It usually proceeds after the manner following:—"The rapid movement, the strong contrasts of light and shade, the abandon, excitement, and alternations of hope and despondency, relieved here and there by a touch of mournful tenderness which the dance expresses, (!) appeal strongly to the imagination, and keep up the excitement of the piece to the end."

Whether we are destined ever to arrive at a time when puffs will be extinct, we know not; perhaps it is vain to hope that an 'institution' dating almost if not quite back to primeval Eden will disappear. But we should rejoice to find that the public were beginning to be aware that these high-sounding paragraphs are only so many traps for the unwary; that in almost every case they are so much tinsel laid upon trash; that, as in society beauty does not find it necessary to paint, so in music, to use that very old but not the less true proverb, "a good thing needs no recommendation:" we might then hope that the reign of indifferent music was passing away, and the musical progress so often talked about was becoming a reality.

We shall not spare our hands in matters of puffing, as we hold that every exposure must help to open the eyes of the public, and may moreover help to make ashamed the puffers themselves.

OPERA AND CONCERTS.

A great revival has taken place at Her Majesty's, and a remarkable success has justly attended it. The sole dramatic work of the great tone-poet has not become so hackneyed here that our amateurs do not eagerly watch for its production from the time of its announcement in the operatic prospectus; indeed, as is the case with "Don Giovanni," many hundreds who would think it scorn to be suspected of attending some of the modern operas, would not lose a bar or note of the impassioned "Fidelio." To the natural interest associated with so great a work, must, in this instance, be added the special curiosity to see Mdlle. Tietjens as "Leonora," the faithful one, whose sufferings and reward form the groundwork of the plot. No admirer of the clever German singer could fail to anticipate a great success for her in the part: it is one adapted to her powers in every phase; and her impersonation fully bore out the most favourable prognostications that had been ventured. Three times the opera has been performed, and on each occasion Mdlle. Tietjens received the enthusiastic applause due to the very best "Leonora" that has, at least, been seen in London. The remaining parts were filled by Mdlle. Liebhardt (Marcellina), Signor Junca (Rocco), Signor Gassier (Pizarro), Mr. Santley (the Minister—too trifling a part for so excellent a singer), Signor Bellini (Jacquino), and Dr. Gunz (Floreskin).

Dr. Gunz has come to us with a great reputation from Hanover; but as yet he has achieved less popularity here, which is frequently our experience in the cases of singers who arrive heralded by grand flourishes from German trumpets. The opera is excellently put on the stage, and the chorus and orchestra, under Signor Arditi, are beyond all praise.

At *Covent Garden* the appearance of Mdlle. Artot, as Maria, in "La Figlia," is the only event calling for remark. Mdlle. Artot was heard at Her Majesty's Theatre last season, and possesses many qualifications for public favour. Her Maria was one of the best we have ever seen. Her voice is pleasant, her style fluent, and her dramatic skill unquestionable. Before leaving the opera, a line must be devoted to recording Mdme. Grisi's re-appearance at Signor Ciaballi's concert on Saturday last. A great sensation was created by the old favourite, who, strange to say, seems to retain her powers, both of voice, and of pleasing the public.

If any proof were wanted of the popularity of Mr. Sims Reeves, it might have been found in the enthusiastic crowd which filled St. James's Hall at the last *Monday Popular Concert*, the occasion of his benefit. A fairly interesting programme was provided, Mr. Reeves singing, with deep feeling, "Total eclipse" (Samson), "Adelaida" and "Salve Dimora" (Faust). He also joined Mdme. Lemmens in Rossini's charming duet, "Mira la bianca," which was encored. Mdme. Lemmens introduced a new song by the same composer, "A Grenade," which at least contains evidence that the hand which traced "Guillaume Tell" has not yet lost its cunning. Madame Goddard was the pianist, and played delightfully Mozart's Sonata in A, the theme of the first movement (Andante of which) has been adapted as a psalm-tune, on some extraordinary principle known only to those practically acquainted with the

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mysteries of church-tune compilation. Madame Goddard joined Herr Joachim in Beethoven's duet Sonata in G (Op. 30, No. 3), of which a finer performance could not be heard. The great violinist was encored in Ernst's "Elegie"—a work replete with pathos, and too seldom presented to our concert-goers. The Quartett was Haydn's in C (Op. 33, No. 3) one of the liveliest of such works; played by Joachim, Ries, Webb, and Piatti. The *scherzo* was encored. Next Monday's concert will be for the director's benefit, and will bring the season to a close.

At the last *Philharmonic Concert* an approach to a return to the old policy of the society was indicated by the production of a new "Symphony-Overture" by Professor Sterndale Bennett, and a new Concerto by Herr Joachim, to the satisfaction of the subscribers. Much abuse has been showered upon the good old society, because its directors have lately preferred to give Beethoven's and Mendelssohn's Symphonies, in place of crudities by living professors (many people seem unable to understand that novelty is not always welcome for its own sake), as it is pleasing to notice, that having resolved to bring forward something new, so very good a piece of writing as Professor Bennett's Symphony was selected.

The last concert of the *Musical Society*, at St. James's Hall, must not be passed over without comment, as it was the best (we had almost said the only good one) this season. Of classicalities, the programme comprised Beethoven's 'Sinfonia Eroica," Spohr's "Dramatic Concerto" for violin —marvellously played by Herr Joachim; the Overture to "Die Zauberflote," and Mendelssohn's "Meres Stille und Gluckliche Fahrt" Overture. Of novelty, sufficient was presented in the shape of Mr. J. F. Barnett's Symphony in A Minor, which gained a truly cordial reception from an audience composed chiefly of professional musicians—a fair test of its deserts. It is undoubtedly the best effort of the young composer that has yet seen the light; the instrumentation is effective throughout, and two of the movements (*andante* and *scherzo*) may be credited with some originality of idea, as well as felicity of treatment—no light praise for a symphony by a modern Briton. Mr. Barnett was "called for" after the performance, and a similar compliment might have been justly accorded to Mr. Alfred Mellon, for never did a new work "go" better. The last *Soiree* of this season will take place at Hanover Square Rooms on the 15th inst.

Dr. Wylde brought his *New Philharmonic Concerts* to a close for this season on the 22nd ult., with a programme which, if it contained no novelty to interest the satiated musician, was at least composed of works that should be known by heart to every one, and which will remain standing monuments for admiration, as long as the power to feel, and the judgment to appreciate, good music are found in man. The Symphony was Beethoven's most popular and most characteristic C Minor, which was capitally played by the superb orchestra the worthy Gresham professor is so happy as to conduct. In point of interest next arrives the performance, by Madame Arabella Goddard, of Weber's equally well-known "Concert-Stuck." The multitudinous admirers of the fair pianist need scarcely be told how this most Weber-ish of all concert pieces from the pen of the gifted composer of "Der Freischutz" was played, nor at what a captivating speed the last movement was taken. Herr Lauterbach (whose position here is becoming defined), gave a praiseworthy reading of Spohr's "Dramatic Concerto," and the overtures to "Athalie" and the "Siege of Corinth" completed the instrumental part of the concert. The vocal music was rather above the low average usually reached by Dr. Wylde's singers, being provided by Mdlle. Lagrua, Signori Graziani and Naudin, and Herr Schmidt (what a voice thou hast, good Schmidt, and how it telleth out at Covent Garden, from underneath the ghostly helmet of the implacable *Commendatore* in "Don Giovanni.")

[COMMUNICATED].—At the concert of Miss Marian Moss, Madame Sainton, Mdlle. Aldins, Miss Agnes Zimmermann, Mr. Perren, Mr. Patey, and Mons. Sainton appeared. The programme was unimpeachable in its excellence, although no novelty calls for remark. The singing of the *beneficiare* was, as usual, remarkable for purity and correctness of taste, and a talent for the most difficult acquirement of a vocalist, viz., universality. In the music of Handel ("Angels ever bright and fair"), in Bellini (*ma la sola*), and in a ballad of Claribel's, the indubitable ability of Miss Moss was entirely demonstrated.

Reviews.

THE TRUE SCIENCE OF MUSIC: being a new exposition of the laws of Melody and Harmony, by D. C. Hewitt. 8vo. London: Longman & Co. 1864.

When will theorists learn to present their ideas in language at once concise and simple? This question has often occurred to us while studying works upon the theory of music, and we cannot do better than here place it upon record, since it particularly applies to the work under notice. Mr. Hewitt revels in vagaries of language and symbol, and although he has furnished us with a dictionary at the beginning of his book, he has not thereby succeeded in making that book at all easy to understand.

Surely some advantage would accrue to science if adepts would convey their theories through the medium of their mother tongue?

In his "Introduction,"—a somewhat lengthy affair,—our author makes known his views of a science, in order that the student and he may not start under the disadvantage of dissimilar ideas upon the subject, and he here makes a remark which we should do well to ponder:—"It is a point of great importance to a student entering upon a scientific work like the present, to feel thoroughly satisfied either that there is, or is not, a real connection between music and numbers, and consequently not only with arithmetic and the ratios of numbers, but also with the qualities of numbers *per se* as primes, powers and products. For if there be none, then is this book worse than useless."

After various preliminaries, three systems are set before us, the *Simple* system, the *Triune* system, and the *Great* system, or *System of Systems*.

"The *Simple System* is composed of one basis only, in connection with an indefinite series of primes, or primary harmonics appertaining to that basis."

This system is of small use by itself, on account of the tendency of the harmonics of any one given sound to flow into the harmonics of other simple systems.

"The *Triune System* is produced by uniting three simple systems into one. The three simple systems which thus become consolidated being those, and those only, which stand in the simplest possible relation the one to the other."

The ratios of the primary harmonics to any given note are, 1 being the basis,—2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, 41, etc. We therefore proceed to give the sounds in the key of C, merely pausing to make the following prefatory remarks:—1. The sounds from any given basis continually ascend. 2. The inverted flat means "*flattish*." 3. In those cases where two names are given, it is to be understood that the sharp term would be used if the chromatic were about to ascend, and the flat term if it were a descending chromatic; and 4. That our author employs different kinds of letters and numerals to represent each simple system.

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Ratios.	Sub-System.	Central-System.	Super-System.
41	A	E	B
37	A♭	E♭	B♭
31	F♮	C♮	G♮
29	B𝄫	C♭	G♭
23	C♮	G♮	D♮ or D♭
19	A♭	E♭	B♭
17	F♯	C♯ or E𝄫	G♯ or B𝄫
13	C♯ or E𝄫	G♯ or B𝄫	D♯ or F♭
11	A♯ or C♭	G♭	D♭
7	E♭	B♭	F
5	A	E	B
3	C	G	D
2	F	C	G
1	F	C	G
	Sub-basis.	Central-basis.	Super-basis.

The *Triune System* is our author's principal system, and this he considers to contain all the elements of correct harmony. Of course under these circumstances he has considered it expedient to devote a large portion of his book to its development.

The *Great System*, or *System of Systems*, is compounded of nineteen triune systems, and appears to be intended as a help to modulation.

We do not see what other purpose the author can have proposed to himself; but, however, the use of the great system would appear to be limited, since he says:—"In a practical, or merely keyboard point of view, the study of the great system can offer but little assistance to the student of musical harmony—its domain being too vast and too high to submit to the shackles of our prim artificial systems—or to square with our stiff and false notions in regard to such matters." Still, our author holds that this great system rebuts the charge made against nature, of employing imperfect ratios;—a matter upon which we may safely be silent.

In addition to a *Triology of Systems*, we have a *Triology of Modes*. Mr. Hewitt considers the chromatic scale to be the scale of nature, and our diatonic scale to be the outline of that scale,—all scales being moreover an arbitrary, or melodic arrangement of sounds.

This diatonic scale, which he derives from the three bases of his triune system, thus F A from F, C E from C, G B D from G in the key of C, he calls his *first mode*.

The descending major scale is held to differ from the ascending scale, inasmuch as the note F is derived from the root G instead of the root F.

Our minor scale, that is to say, the minor scale with the major sixth, and major seventh in ascending, and the minor seventh and minor sixth in descending, is equivalent to his *second mode*.

This scale he derives from the same bases as the major scale, thus, C, E♭ (19), from C (we believe the numeral given for B to be misprinted here); F A from F; and G B D from G for the ascending scale, and for the descending scale, C E♭ (19) from C; G B♭ (19) D from G; and F A♭ (19) from F.

While upon the derivation of the minor scale, it may be well to transcribe the passages relating to the frequently employed minor scales with the minor sixth and major seventh, both ascending and descending:—"Several theorists have lately entered into a league to represent the descending series the same as the ascending. . . . . But here it is to be observed (1.) That since consistently with its true analysis, the fourth of a scale in ascent is 'derived from F,' and in descent 'is derived from G,' the sound represented by that interval is not the same in both cases, notwithstanding its being so in respect to the notation, and upon keyed instruments. (2.) If these harmonic ratios (i.e. those of the 'gap' scale), represent the only correct progressions of the so-called minor scale, all others must be incorrect—and if so, the compositions of all our most esteemed composers are replete with errors. (3.) If, on the contrary, other progressions of this kind are also good, then are there more minor scales than one,—or if not, the minor mode, is, in its own nature obscure, and indefinite, and consequently susceptible of being variously interpreted."

The *third mode* here set forth our author claims to have discovered. He believes it to exist more or less in the works of every great composer, although it has been hitherto overlooked by theorists. He says, also, "As the existence of a 3rd mode is unknown, of course, it has no name—and as the terms major and minor have not the remotest connection with anything appertaining to nature, but only with the pianoforte keyboard, and the semitonic scale thence derived, the sooner they are laid aside the better.

The denomination 1st mode, 2nd mode, and 3rd mode, agrees with the order of their natural development—for though all are derived from nature, the first is the most simple, and that to the perception of which all mankind are first awakened: the 2nd less simple, and more congenial to a state receding from infancy; and the 3rd, though equally natural, still further removed from simplicity, and consequently more congenial to adults, or if I may be allowed the expression, to adult perception."

This 3rd mode is very difficult to understand. Its peculiarity appears to consist in the introduction of the flat fifth from each of the bases of the triune system in place of the perfect fifths from these same bases, and these flat fifths may apparently be used singly, two together, or all three together in the same system.

Mr. Hewitt argues thus (to turn it into ordinary musical language):—"It is indeed true that passages in the major (1st) mode, are seldom tinged with the minor third used diatonically, and never with the flat fifth; but, notwithstanding this, the minor third to the fourth of the scale is sometimes used, although the thirds to the fifth and first are always major."

But in passages in the minor (2nd) and 3rd modes, this rigid adherence to the elements peculiar to each mode will seldom be found.

In examples in the minor mode of C, for instance, A is continually taken instead of A♭, and still more frequently B instead of B♭, but never E instead of E♭, except at the final close, and with a view to a particular effect.

Now, if, practically, the diatonic elements peculiar to the minor mode, are scarcely ever to be found, except in conjunction with those of the major, we must not be surprised to find that the elements peculiar to the 3rd mode are also equally subject to the admixture of those which in point of form belong to the minor and major modes.

Experience and observation, in reference to practice, will also bring to light the fact that the 3rd mode is frequently announced by the introduction of the flat fifth to the dominant only, without the flat fifth to either of the other roots, but never by the introduction of the flat fifth to either the tonic or sub-dominant, without the introduction of that to the dominant.

"A little reflection will show that by the successive introduction of these flat fifths (key C, D♭—G♭—C♭), we penetrate deeper and deeper towards the foundation of the system, and, in so doing, farther and farther from the open simplicity of the major mode.

"Thus in the key of C, though by the introduction of

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D♭ we displace the D♮, we neither displace the thirds A or A♭, E or E♭, B or B♭, nor the bases F C G, nor the fifths C G. But by the introduction of G♭ the G♮ is made to give way—and by the introduction of C♭ the C"—all of which, when "reduced to its lowest term," we understand to mean, that notes foreign to the mode are occasionally introduced into a composition after the manner of cayenne to cod-fish, for the purpose of producing some particular effect, and that our author chooses to call these casual introductions, a "mode."

Our readers may now be considered to be fairly in possession of the ground work of the "True Science of Music," and we therefore proceed to notice some other parts of the work.

The *Rules for Composition* differ so widely from those now generally employed, and also so widely from what we should have expected of anyone theorising with harmonics, that we will next draw attention to them.

Mr. Hewitt appears to consider that all composition is made up of duett combinations, and the presentation of the principal duett combination in a series is with him a prime consideration.

As we prefer to let an author speak for himself whenever we can do so, we again quote from his work :—"In the union of two or more melodies, as in harmony, it is important that the more homogeneous melodies be distinctly and unequivocally united in couples, as duetts, that the author's intention may not only be seen upon paper, but so distinctly perceived in the performance, as to prevent the auditor from forming to himself duett conjunctions derived from materials more or less heterogeneous in their nature and quality.

"Two parts give birth to one duett only. . . . Three parts give birth to three duetts. Thus from the three parts $\begin{matrix}3\\2\\1\end{matrix}$ can be obtained the duetts $\begin{matrix}2&3&3\\1&1&2\end{matrix}$ If the parts $\begin{matrix}2&3\\1&1\end{matrix}$ form the principal duetts, the parts $\begin{matrix}3\\2\end{matrix}$ will form a residual duett —and if the parts $\begin{matrix}3&3\\1&2\end{matrix}$ form the principal duetts, the parts $\begin{matrix}2\\1\end{matrix}$ will form a residual duett."

In like manner four parts give six duetts—three principal and three residual, or three principal and four residual duetts, we presume at the option of the composer. We also learn "that the highest and lowest parts, ought always to be the principal duetts, because these parts seldom fail to command especial attention."

The *manner of making these duetts* we believe to be given in the following passage, from the "*Directions for Harmonizing*:"—

"If the treble be the given part, the base should first claim attention,—for except in fugues, wherein the subject or subjects are introduced, first in one part and then in another, and except where the lowest part is intentionally confined to a few holding notes,—the base, in connection with the treble, should form a good and agreeable duett. . . . . If the base be the given part, the treble should first claim our attention—in reference to which all that has been said concerning the base is equally applicable. In general, however, a little more freedom may be allowed to the treble voice, in regard to the shake, turn, appoggiatura, and what are called grace notes. . . . The two extreme parts being finished, the next object of attention is, to get the very best, that is, the most singable, natural and flowing third part,—or in other words, a third part, which in connection with the base and treble forms a good trio. It is a matter of no consequence whether this 3rd part falls within the compass of the alto, or tenor voice—but it is a matter of considerable importance that the whole be written for the *same* voice where this can be done without straining that voice too high, or letting it down too low. But, should the compass of the melody be really too great for either the alto or tenor part, singly—this wide-spreading melody must either be judiciously divided between those two parts, or give place to another of smaller dimensions."

We have quoted Mr. Hewitt thus far, in order that our readers may clearly see the peculiarity of his method: without further encroaching upon the space at our command we may say, he considers, the three parts having taken possession of all the most important elements of even the fullest harmony, that it remains only to fill up all "elementary vacancies" as far as this can be accomplished with four parts :—of course some little liberty is allowed in the doubling of notes.

For any number of parts beyond four, "*filling up of elementary vacancies*," and "*doubling of notes*" appears to be the approved recipe.

We cannot say what course Mr. Hewitt would take in a composition where nothing was "given," but we confess to an impression that he has never tried to compose anything longer than an hymn-tune. If the above plan be adopted by advocates of ratios and "sic like" generally, it may account for their excessive anxiety about chants and psalm tunes, and their singular poverty when called upon to originate anything of magnitude.

Almost every theorist has something to say upon the subject of musical notation, and we doubt not, that in the endeavour to put his theory upon paper, Mr. Hewitt has experienced great difficulties. Of course we have nothing in the commonly received notation which will express the difference of pitch between F as derived from the root F, and F as derived from the root G,—we can therefore quite understand the feelings of our author whenever he employs his oft-repeated expression "rotten to the core."

But while we admit all this, we must be allowed to say, that we do not consider the alterations proposed by him to be by any means improvements. We cannot, of course, reproduce all he says upon the subject, but the following may be accepted as the most important of his observations thereupon. "As the sharps and flats at the beginning of every staff occupy space,—are seldom noticed by the performer,—are far more frequently wrong than right, in respect to the key, and therefore *worse than useless*, it would be a real boon to society to get rid of them." (!) "Concerning the clefs, the rule which ought to be adopted is to mark them only when necessary—that is, at the commencement of every movement,—at every change,—and at the commencement of the page after turning the leaf, especially in music for the piano, where the upper staff has the base clef, or the lower the treble clef."

Instead of our usual time signatures it is considered better to employ, to mark common or 2/4 time, *two minims* or *two crotchets* and for triple time, *three minims, three crotchets*, or *three quavers*, as the case may be. To the compound measures 6, 9, 12 and 6 in a bar, our author objects, but if not rejected, 6 and 12 in the bar could be represented by *two dotted* minims, crotchets or quavers, and 9 in the bar by *three dotted* crotchets or quavers—these in his examples standing side by side between the two staves.

The bind or tie is made plain by the notes tied to the first one appearing as stems only,—but how should we act in the case of tied semibreves?

The idea of printing the signature only at the commencement of a piece, is of course not an original one, and all those persons who have had to read the old German scores will be in a position to pronounce upon the value of *this improvement*. For ourselves we may record, as the result of our experience in the matter, the earnest hope that the originator thereof met with summary and condign punish-

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ment! Upon the value of the other suggestions our readers must form opinions for themselves.

The subject of *Accent* is treated of in the course of the work, and many valuable hints thrown out thereon. For these however we have not room.

(*To be concluded in our next.*)

MUSIC AND OTHER PUBLICATIONS RECEIVED.

A Manual of the Rudiments of Music. Edward Herbert, Mus. Bac., Oxon. (Cocks and Co.)
Haslam's Supplemental Tune Book.—Cramer & Co.
Song.—When fortune beams around you. Arr. by R. Andrews. Manchester.
Song.—Welcome to Garibaldi. Ditto.
Song.—Prosper the art. Ditto.
Song.—My bark on the deep deep sea. (Household Journal for July). Jas. Henderson.
Andante from a Sonata. (Mozart). James Gattie. (Jewell)
"New system of Musical Gymnastics." A Lecture, by M. C. Tyler, M.A., M.C.P. London: Tweedie. Pp. 32.

Correspondence.

"POINTING."

To the Editor of the "MUSICAL STANDARD."

SIR,—At the risk of seeming tiresome to some of your readers, although I know that others take a great interest in this subject, I must say a few words in reply to my antagonist "Vicar's" last letter. I object to "stretching" in chanting—that is to say, to the assignment of two or three notes to one syllable of the words. He says I must therefore object to the same thing in anthems. This does not follow. Chant music is, or ought to be, recitation. The greater part of each verse of words is recited, in whatever way the rest may be pointed; and I say that stretching the words in chanting, unless the word stretched be a very emphatic one, is an inelegancy. I no not say it is intolerable, but I do say it is objectionable. I never dreamed of objecting to it in anthem-music. In an anthem the composer is at complete liberty; and if he assigns two or more notes to one syllable of words, it is because the word will bear emphasis, perhaps demands it; but if the same thing is done in pointing a Psalm for chanting, it is only as a makeshift—done at the dictation of the music, not at the suggestion of the words. In fact, the whole gist and pith of my condemnation of the present system of ecclesiastical recitation is, that it is a system in which the words have to be cut and pared to fit the music; the result being, after all, a series of inelegancies, only tolerable after the inuring effect of long custom. Let me ask "Vicar" one question. If a musician, capable of feeling and entering into the meaning of the words of the Psalms, were to sit down to construct some musical vehicle for expressing their meaning, would he be likely to evolve the Anglican Chant form? I say that it would be impossible. I say that the Anglican Chant only exists by virtue of an utter disregard of the words; that it treats them as clay to be kneaded; and that the never-ceasing manuals of pointing which issue from the press are in themselves a proof that an unobjectionable pointing is impossible. The Anglican Chant form is radically irreconcileable with prose words, and therefore it should be discarded. I know that it is very pretty, that it goes nicely on a pianoforte, that it is delightful and expressive on a soft stop of the organ; but what is the matter of that, if it quarrels incurably with the words?

I am no enemy to music in devotion,—no Prebendary Brooks, as "Vicar" hints I may in some points be considered; but I do maintain that the first element of real beauty in vocal music, sacred or secular, is a power to develope the expression of the words to which it is set. Does the existing chant system do so? It is absurd to say it does. I do not say that monotonic recitation would do so either; but it would at least leave the words free, not crush them up into corners, and play mischief with their emphasis and accent.

In conclusion, let me add that I am not so wedded to monotonic recitation as to say it is the only proper way of dealing with the Psalms. If any musician can devise a form of chant which shall not be open to the objections inseparable from the present form, I see no reason why it should not be adopted. I am myself studying the possibility of constructing such a form, and I hope some day to be able to submit to the readers of the *Musical Standard* a rough idea on the subject. At any rate, I am convinced that the road to improvement lies in the direction of an alteration of the musical form, and that the result will never be accomplished by incessant attempts to squeeze prose words into metre.

I am, Sir, your obedient servant,

JOHN CROWDY.

P.S.—Why has not "Vicar" pointed the sentences I gave him a month ago, at his own suggestion, in order to test the question? He appears to me to have retreated now upon this position,—that pointing without false emphasis is not possible, but that choirs may, by great care, be taught to make the best of a bad system. J. C.

"ONE GOODSON."

To the Editor of the "MUSICAL STANDARD."

SIR,—The champions for "the chant by one Goodson" are legion: they like it, play it, sing it, and teach it. If your correspondent, who figures under the mask of three letters (S. E. C.) sees no ground to quarrel with such so-called music, I beg he will treat that which he calls my "attack" upon it as a mere interference with an amiable prejudice on his part, an "inuendo" not of weight sufficient to separate old familiar friends. Possibly he may see nothing objectionable in Langdon in F, Henley in F (or E♭, as it may be), Mornington in D, or in some fifty or a hundred others to be found in that most comic of all comic Psalters—that issued by Mr. Robert Cocks, edited by Mr. Warren.

I do not understand the question between Messrs. Hiles and Westbrook. F♮, in the key of C, is not derived from C, any more than F♯; but F♯ is the true division of the octave in the key of C, and has therefore no complement in the key. F is the father of C, and a son cannot beget his father; and F♮ is begotten by F♮, and hence F♯ and C♮ stand in close relationship, so much so, as—when exchanged by those who know how to make the change—to surprise and astonish all who have ears to hear.

Logier used Köch's book as the basis of his work on harmony. His practice was founded on the system of Pestalozzi. It is idle to write about false relation, without first settling what is relation in music. Will you please to allow me to inform your correspondent, "A Clerical Amateur," that—

1. Style is not relation.

2. Imitation is hypocrisy. Old tunes, like old ballads, must be left alone, and will be left alone, for no one in his senses would sing an Este Psalm as Este printed it.

3. Strict counterpoint is a term describing a use of a very limited number of the sounds in God's world of music, and of this limited number some were used rightly and some wrongly. The question whether A could be inside F and inside D in the key of C, took years and years to settle, and it would seem is now, with ignorant persons, a matter of no importance.

4. Rules are not matters of taste and opinion. They are either right or wrong; if founded on reason, right! if a misapprehension of art, sometimes wrong. The artist did not always reason, nor does he now.

5. Time or epoch has no operation on false relation. It cannot make wrong, right.

6. The rules of counterpoint are not obsolete, but their use has varied. Their application is not the same.

7. A free style (opposed to "the strict style") cannot mean a manner without order or law. Sounds are no more free now than in the Tudor days. But we know a seventh from a fourth, and somewhat of the generation of intervals, which Tudor composers did not know.

8. Sounds not related by nature cannot be heard together. The rule quoted by Mr. Horsley is perfectly just and true.

In conclusion, may I offer a few words as suggestion for thought?

Don't believe in imaginary facts.

Know the truth, seek for it, and it will be found.

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Learn the alphabet of music, the sounds in a key; without this knowledge all learning in music is mere amateur smattering.

Power in the practice of art is not power over the knowledge of its being. Players are not necessarily composers.

Buy a ream of music paper; when covered, tear all up, and buy a second ream. The day will come when the ream will be all life and truth, and people will call you an artist.

Trust to such men as De Morgan, Playfair, Whewell, and other distinguished living philosophers, in preference to Burrowes, Macfarren, Hullah, and other guessers at facts. The articles by Professors De Morgan and Playfair on the generation of the diatonic scale are true,—C, D, and E, in the key of C, beat 8, 9, 10: F, G, and A, beat 8, 9, 10. Where is the teacher of counterpoint who can upset these truths? Of what use is it teaching the opposite? The *Penny Cyclopædia* will save you many a blunder, and the *Encyclopædia Britannica* will give you the real sounds in a key. Two pages of the *Musical Standard* might be made to hold a mass of matter lying already in print, the truth of which would go far to snuff out the miserable imbecility and laughable coxcombry of those who exalt themselves on the stilts of thorough base in wading through the quagmires of modern rules of harmony and composition.

I am, Sir, your obedient servant,
HENRY JOHN GAUNTLETT.

32, Colville Road, Kensington Park,
23rd June, 1864.

P.S.—What is relation? What is proportion? *i. e.* What is harmony? What is complement? What the complement of G in the key of C? Why do children like to hear "a common chord?" Why do they not like a Tallis Service?

FALSE RELATIONS.

To the Editor of the "MUSICAL STANDARD."

SIR,—Your correspondent, "Not an Amateur," seems to imagine that I intended to offer myself as a champion for False Relations. Such was not my intention, but rather to draw attention to a subject apparently very much neglected. I was perfectly aware that such relations are not allowed by theorists, but at the same time I could not be blind to the fact that they are frequently to be met with. If, however, the "great masters" employed them occasionally for the "production of particular effects," I do not see why others (following them at a long distance certainly) are to be entirely prohibited from a similar use of them, of course with due restriction. Otherwise I agree that they are perhaps better avoided altogether. The remark of "Clerical Amateur," however, that the "old worthies never considered the rules against false relations, as applying between one strain and another," is worth considering.

Yours faithfully,
June 23rd, 1864. CHARLES DARNTON.

MINOR CORRESPONDENCE.

DEGREES.—We give the following extract from a letter on this subject, received from "A RECTOR IN MUSIC:"—"The candidates for musical degrees are, for the most part, old students in the training colleges, literates from the theological seminaries, and dlligent adepts in the elementary works of Wilhelm and Janson. The result may be seen in our modern Hymn-tune Books, and some rather pretentious collections of new anthems. To render Oxford respectable, the examiner responsible, and the undergraduate decently demonstrable, the degree must be put on a sound basis. Certain books must be set forth which the student is required to study—books touching on theory, on acoustics, on the construction of instruments, on the Ritual service, on the nature of language applied to music, on the history of the art and the science of music, on the biography of theorists and composers, and also certain standard compositions to be studied with a view to examination therein."

ORPHEUS writes as follows on "Organists' Elections:"—"I am glad to find that the authorities of *Whitechapel Parish* have decided to elect the best player as their future organist, though they had not the assistance of a professional umpire. This looks well for the musical ideas of the community at the east end of London; though the practice of an election by ballot for an organist (especially without an umpire), is not the method by which the best candidate is often elected."

"A SHARP" is of opinion that "it would be a great boon to country professors if a list of useful teaching pieces that have been published for years past could be afforded, there being many gems, comparatively little known, that would prove invaluable to those in search of good music." Our correspondent receives, "occasionally, parcels of new music from the publishers, but is not satisfied with what is sent on approval, as he frequently uses pieces that he does not value or admire, merely for want of something better." He continues: "I have a list of a few useful pieces, and have used copies of them for years past; but I am longing for a change; probably some of your correspondents may feel the same want as myself. If so, perhaps they will kindly contribute a list of their best and most useful teaching pieces, when I hope you will allow space for their insertion, with any comments you may think advisable." We should deem a plan of this kind likely to be better carried out privately, by means of a society, rather than by a journal. Perhaps the COLLEGE OF ORGANISTS, in the vigour of its youth, might, without much difficulty, betake itself to assist its provincial members in the manner suggested (?)

Mr. Hiles' letter in our next.

E. K. S.'s letter is not "shelved," but we have been unable to find room for more communications on church music which has occupied so large a share of our space of late. It will appear, and is in type.

SOCIETY OF BRITISH MUSICIANS.—PERFORMANCE OF THE PRIZE QUINTETS.

This very interesting event took place on Monday afternoon, at Messrs. Collard's rooms, Grosvenor-street, before a large and critical audience, consisting chiefly of well-known professors and amateurs. The proceedings were opened by a short address made, on the part of the committee, by Mr. C. E. Stephens, who announced that eleven quintets had been submitted in competition, and that several meetings had taken place for their trial by Messrs. Carrodus, Watson, Webb, Aylward, and Reynolds, in presence of the Umpires, Messrs. Cipriani Potter, Alfred Mellon, and G. A. Macfarren, who had unanimously awarded the first prize to a quintet bearing the inscription "What's his name?" and the second to one endorsed "All that is left of me now." It was also stated that Herr Molique had kindly undertaken to assist as umpire, but, not having been able to attend the trial of all the works submitted, his name could not appear in the award.

The two successful works were then performed in most admirable style by the five executants already named, and were received with great and well merited applause; after which the corresponding letters were opened, and the winner of the first prize proved to be Mr. James Lea Summers, of 10, Great Marlborough-street, and, of the second, Mr. W. Gibbon, of 14, Dyke-road, Brighton. Mr. Summers was present, and received quite an ovation, as did also the Umpires and Executants. We hope to have other opportunities of hearing these works, and must commend the Committee of the Society of British Musicians for their spirited and disinterested endeavours to advance the cause of their art, in which we were glad to learn that they have been assisted by subscriptions from several professors and amateurs, whose names were announced.

It is said that the first time Clarionets were ever used in the opera orchestra in England was on the occasion of an opera (Orione) of J. C. Bach's being performed in the year 1763.

A musical double-faced Creed, on the respective talents of George Frederick Handel and John Sebastian Bach.

Handel d'ye see's	A downright arrant block
The chap for me	Is John Sebastian Bach
Who can write well?	Why, none but German John
But old Handel	Ought to be spit upon
George is for air	The stupidest of coons
Beyond compare	Is Bach at graceful tunes
To Handel's name	We all propine our hate
Give, then, the fame	To Bach's chromatic pate.

CHAS. WESLEY, 1810.

*** The above may be read in two ways, either in single columns or across.

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Notes and Queries.

[We should be glad to find our numerous Correspondents availing themselves to a greater extent of our NOTES AND QUERIES *column, which, like the Biographical department of our paper, will collect for ready reference at any future time a fund of information both interesting and valuable.*—ED.]

INACCURACY OF THE "CHRISTIAN KNOWLEDGE TUNE BOOK."—Mr. Joule has called attention to several biographical errors in the above work. It may not be out of season to notice a misstatement in the first page respecting "St. David's" tune, which is there said to be taken from Ravenscroft's Psalter, 1621. The fact is that the *melody* as given by Ravenscroft contains some striking differences in three strains,—the final cadence being totally dissimilar. The tune in its present, and common, shape, is not found till the later editions of Playford's Psalter, a full half century after the date of Ravenscroft's publication. The *harmony*, as given in the said tune-book, is as unlike anything of Ravenscroft's as chalk is to cheese. To say nothing of the bass progressions, pains have been taken to introduce the harsh and secular chord of $\frac{6}{4}$ which was unknown to $\frac{6}{3}$, our early church composers, and never written by Handel or Corelli. P.

BEETHOVEN'S QUARTETTS.—The following astounding passage is to be found in a small "Life of Beethoven," by Geo. Hogarth, Esq., published by R. Cocks & Co., of New Burlington-street:—"It is to this enterprising publisher, too (*i. e.*, the Viennese music-seller who purchased all the MSS. Beethoven left behind him), that we are indebted for the appearance of various other post-humous compositions of Beethoven, particularly certain Quartetts which have lately been attempted at some of the London concerts, to the admiration of a number of our *dilettanti* (though the majority, we believe, found them incomprehensible), but which are now understood in Germany by those best acquainted with the subject, to have been manufactured from scraps and fragments found in Beethoven's portfolios, and never intended by him to see the light." The memoir from which the above is taken was reprinted from the second and third numbers of the "Polytechnic Journal," for which it appears to have been written. Can any reader of the *Musical Standard* throw light upon the subject? Surely Mr. Hogarth would not venture such an assertion without good authority? What Quartetts are referred to, and are they still accepted as genuine? W.

QUERY ANSWERED.—HORACE'S ODES (MUS. STAN. VOL. II. 357).—The whole of Horace's Odes were set for four voices by one Joannes Frisius; printed in 1554. Dr. B. Cooke's glee, "O Venus regina," A. A. Z. Z. B., has attained greater celebrity than "Integer vitæ."

Table Talk.

ORGANISTS' APPOINTMENTS.—Mr. Albert W. Coleman has been elected to the parish church of St. Mary's, Whitechapel, in the place of Mr. Alfred Carder, resigned.—Mr. Sidney Smith, of Sidcup, to St. Peter's, Saffron Hill.—Mr. Gee, R.A.M., Mus. Bac., to Christ Church, Clapham.—Mr. Blackbee, Sen., is about leaving the Wesleyan Chapel, Poplar, for St. Michael's, Hackney.

ST. HELEN'S, BISHOPSGATE.—At the trial-playing for the organistship of this church, which took place on the 27th of June, before Dr. Steggall, as umpire, Messrs. Scotson Clark and Harry W. Watson, the late organist, were returned as the best players.

The old-established business of Messrs. Cramer, Wood, and Co. is now to be carried on by means of a Limited Liability Company, of which Mr. Wood will be the General Manager.

HERR SCHACHNER, whose oratorio, *"Israel's Return from Babylon,"* was produced at Berlin in 1861, by suggestion of the late gifted composer Meyerbeer, and at Exeter Hall in 1862, and last year in Worcester, is, we hear, preparing a new edition of the work, which we believe is to be issued through the well known house of Addison & Lucas.

A very good organ of two manuals, with pedal pipes, has been just completed by Mr. Brown, organ builder of Kennington Cross. It is open to inspection on the part of those desirous of seeing it, and is worthy of a visit. The chorus organ is ringing, bright and agreeable in its quality of tone, and the instrument, whether considered as to its effectiveness in proportion to the number of stops, or the quality and combination of the registers themselves, does credit to the builder. The temperament employed is a medium, and we may add the front pipes are handsomely diapered.

We may direct the attention of our readers to the sales of Music and Musical Instruments by Messrs. Puttock and Simpson, on the 2nd, 4th, 5th, and 6th Instant, including the collections of Dr. Ed. Hodges and the late W. Hopwood, Esq.

DEATHS.—Within the last few weeks death has removed the Rev. Precentor Stratton, of Canterbury, and the venerable Samuel Spofforth, Organist of Lichfield Cathedral, which situation he had retained during fifty-seven years. Mr. Spofforth died on the 6th June, aged 84.

A MUSICAL PRODIGY.—A correspondent of "Macmillan's" Magazine asserts that on visiting a cafe at Sens, the "talk" was interrupted by a shrill sound, which continued "like the warbling of a nightingale, and then burst into a wild, sad melody, softly and tenderly executed, as on a flute. Still we felt—(wonderful correspondent!)—that it was not a flute, nor yet a bird. A youth, seated at a little table by himself in the cafe, was playing upon his hands, using no other instrument. He went on (!) and executed several airs from well-known operas—at first with taste and truth! then, afterwards, when he got tired, he began to play out of tune! Still it is very wonderful to be able to make so efficient a musical instrument out of one's two hands! The young man turned out to be a Portuguese, named Ferreira. He does not whistle at all; it is pure flute playing. The notes are produced on the left hand, and he plays upon it with his right. The four fingers of the left hand are opened like the letter V—two fingers on each side. The mouth is inserted in the opening, so that the tips of the fingers come near the eyes. The thumb of the right hand is placed on the palm of the left, and the fingers play freely, as it seems, in the air; but they effect every note. If the reader attemps to produce a musical sound he will probably fail, but Ferreira produces two octaves and a half. His fortissimo is tremendously strong, and his pianissimo as faint as the distant warbling of a lark. His musical art is very unequal; he soon tires himself, and, when tired, loses precision. Ferreira intends to visit London after Paris. Perhaps some English Barnum may make money of him; let us hope, also for him."—We trust we are not to be favoured with another *Picco*, even supposing the above absurdly-told anecdote to be based on facts.

THE HARP, THE CHURCH SERVICE, AND "PLAIN SONG."—On Monday, the 14th June, an ecclesiastical paper informs us, the Holy Communion was administered to the members of the English Church Union (in connection with their anniversary at St. Andrew's, Wells Street), when the musical portions of the service were taken from a mass by Gounod, and the organ was assisted by a harp, which, adds the writer, added very much to the effect of the accompaniment. "On the whole," says our contemporary, "this musical service was one which it would be difficult, if possible, to match in any other English Church; and we were strongly impressed with the superiority, for a high festal celebration, of a service like this, exhibiting the highest developments of musical art over the ordinary plain song."

AN ELECTION of FOUR LAY CLERKS will be held at New College, Oxford, on Friday, July 29.

The voices required are an Alto, two Tenors, and a Bass. The Salaries will be—Alto, £110; Tenor, £100; Bass, 80; Tenor, £80—a year.

Applications, with testimonials of character, to be sent to the Rev. the Warden or on before Saturday, July 23rd.

Candidates will be expected to attend for trial on the morning of the day of election at 10 o'clock.—New College, Oxford, June 11, 1864.

ORGAN FOR SALE.—A VERY GREAT BARGAIN.—A very Fine-Toned CC Instrument, 5 draw stops, 2 octaves of Pedals, General Swell, side and foot blower, stained case, gilt front, nearly new. 30 guineas, cost £70. Must be sold forthwith, at R. BROWN'S, 4, Minerva Place, Kennington Green, London.

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MESSRS. PUTTICK & SIMPSON will Sell by Auction, at their HOUSE, 47, Leicester Square, on WEDNESDAY, JULY 6, about 2000 Engraved Music Plates, forming the Stock of Mr. T. Holloway, Music Publisher, of Hanway Street, who is retiring from business; also 500 Music Plates, consisting of the copyright works of T. F. Walmisley, Esq. Catalogues on application.

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The Musical Standard.

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PUBLISHED FORTNIGHTLY.

☞ 102, FLEET STREET.

Notice.—The office of the Musical Standard *is at* 102, Fleet Street, *where all communications should be addressed, and where advertisements and subscriptions will be received daily.*

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SPECIAL NOTICES.

*** In consequence of the pressure of matter of immediate interest we are again reluctantly compelled to pass over, for the present, many letters of less pressing importance. With the great development of our circulation during the last few months, has naturally come a proportionate increase of correspondence; and we find it absolutely necessary—not, indeed, to request our readers to withhold communications on any matter likely to be of use or interest, but to impress upon all correspondents the importance of judicious brevity. The sacrifice which we have to make, each successive fortnight, of by no means valueless communications would be positively grievous to our editorial mind, did we not reflect that a plethora of correspondence is one of the healthiest symptoms of the progress of a journal in the estimation of the public.

To our Readers and Correspondents.

Ambrose, who asks if the Report of the umpires upon the Anthem Competition of the "College of Organists" will be printed in detail, is referred to our correspondence, where he will find that his enquiry has been anticipated, and partially replied to.

R. S.'s (Southampton) letter on the "list of lectures which he read in our last impression," refers to a matter which could hardly come on for consideration until the expiration of the present course. Any reasonable suggestions we shall of course forward to the best of our ability, and we have no doubt that the Treasurer will be only too glad to find himself able to sanction a large additional expenditure for that object.

*** Received, and reserved for consideration:—"On the Connection of Sounds," by H. H., Manchester; "On the Formation of the Voice," by G. M., Holloway; "The Priest's Part in Divine Service," by "Sacerdos;" "A Constant Reader," (who will please avoid this *constant* signature in future); H. H., (as to publication of prize compositions); Rev. E. Y., Bristol; Harriet B. T.; H. O. (two letters); J. L., Halifax, on Temperament; "Musicus," on Organs; and "Another Country Organist."

"MEDDLE AND MUDDLE."

SINCE the day when our greatest architect in pardonable hastiness in defending the only relic of his genius which time (or the London, Chatham, and Dover Railway) seems likely to hand down intact, apostrophised poor Father Smith's once delightful organ as "a —— box of whistles," there has not been wanting a succession of smaller fry, disciples of the building art, whose forgetfulness or dislike of the musical uses of ecclesiastical edifices has only been equalled, at least in modern times, by their professional rapacity, and by want of skill in adapting their designs to the most obvious requirements, of which our many ugly and incommodious, ill-ventilated, and acoustically defective churches afford on every side a most abundant proof.

Although this evil is one that has long existed, to a greater or less extent, it is very certain that its extravagance has culminated in our own times, and that it is in full swing at the very present moment; for daily may we hear of scores of little Gothic district churches run up in next to no time, with designs as feeble in conception, and mouldings as shallow as the cardboard models they resemble, or as the pates of the designers of their ineffectual grandeur, destitute alike of vigorous conception or breadth of outline, often mere *disjecta membra* of unmeaning excrescences, by which the plan is absurdly broken up and wasted, and into one of which said excrescences it would really be somewhat astonishing if a soulless organ with stinted *pedale* is not ultimately carted, to the woful diminution of its tone and depreciation of its general effect.

Now there are several parallels that can be instituted between architecture and church music. In both it has lately been the fashion to decry all of the post-restoration era; and revivalists of matters in themselves excellent, or at least harmless when not carried to excess, are too apt to foster an injudicial habit of undervaluing much that is commendable in the practice of others. In psalmody and chanting has been aptly realised the truth of the Horatian canon—"*Dum vitant stulti vitia in contraria currunt;*" for in avoiding the too flowing and secular melodies with the vocal frills and furbelows of a past generation, we have fallen headlong into *dry*. *Dykes*, and grounded ourselves (continuing the simile) amidst the flinty angularities of Helmore, and of "Hymns, Ancient and *Monkish*."

Architects, in short, have need to be reminded, as one even of their greatest predecessors needed to be reminded, that a church is put up as any ordinary building is put up, for the reception of all that shall contribute to the comfort and convenience of its tenants, whoever they may chance to be. The building must be so designed that none of the needful fittings shall have to be regarded or put aside as so many disfigurements and encumbrances. Making every possible allowance in favour of a beautiful and

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so much to be said as at first appears. Boys are subject to having their voices break, but women are subject to another epidemic—being married. Your cleverest young lady says "yes" to a lover in the next parish, just as you have taught her to make the best of her ringing soprano notes; and when you have brought the demure-looking maiden, with the deep and rich contralto, to the desired state of musical efficiency, she elopes with the pupil teacher, who has no ear for music, and won't let her come near the practice again. And even if the lady-chorister who is so attentive, (though her voice is not first-rate), continues to attend practice after her union with the young farmer, there soon comes a time when domestic cares thicken around her, and make it necessary to give up the Saturday night rehearsals in order to see to the washing of the children.

On the third score, the social injury done to boys by confining their education to music, we think, again, the arguments of the advocates of employing women have only a *prima facie* force. There can be no doubt that the general education of choristers, in too many cases, is not sufficiently attended to. At the same time we doubt whether this is necessarily so, or whether it is universally the case at present. Chorister boys, we imagine, would be able to find time for general schooling if choirmasters would be more careful to find them the opportunity of being taught. Too many organists, by a short-sighted policy, take no pains to see that their boys are trained in other than musical subjects, not reflecting how much one branch of education acts upon another, and how much better a well taught boy will sing than an ignorant one.

We do not therefore think that, on the whole, the advocates of employing women choristers, to the exclusion of boys, have made out a strong case. Nor on the other hand do we see any reason for the exclusion of women where circumstances favour their employment. The ecclesiastical argument, drawn from a supposed imposition of silence in church upon the female sex by a text in the New Testament, received a pointed answer in one of the letters we recently quoted from a Durham paper on the subject: a woman is not forbidden to *speak* in church, but only forbidden to *teach*.

There being, then, no conclusive reason against the employment of boys or of women, we are disposed to think we may safely leave matters as they are at present. In very many churches where a good musical service may be heard in London at this present time, the trebles are women; and matters appear to us to go on just as well as where the choristers are boys, and no better. There is, we may remind those interested in this question, one difficulty which does not appear to have been either suggested or answered—the question of costume. Where the choral service is most cared for it is usual for the choristers to dress in white. Now, whatever may be done by the monks at Norwich, the age is not yet far enough advanced, we imagine, to admit of the general introduction into religious worship of a bevy of young damsels clothed in white muslin and bridal veils.

THE PRIZE AWARDED.

WE now in part redeem the promise made in our last number with reference to the adjudication on the TWENTY-SIX compositions reserved, as then mentioned, out of the TWO HUNDRED AND THIRTY-ONE Tunes received in competition.

The choice has by unanimous consent of the adjudicators fallen upon the MS. standing number one in the list presented in our last number, which tune, bearing the double mottoes of "Victor Emanuel," and "O Sing unto the Lord with thanksgiving,"* proved to be from the pen of Mr. HENRY J. SOUTH, Organist of St. Margaret, Lothbury; and that gentleman has accordingly received the prize, after due and formal identification of his composition with the manuscript approved by the adjudicators.

Notice will be given of the publication of the Tune, which cannot be undertaken until certain arrangements connected with the copyright are completed; and further and interesting final particulars will be afforded in our next issue.

* Owing to the accidental imposition of a *second* motto intended for a composition which had been sent to us without one, Mr. South's excellent and appropriate motto was disregarded, and his tune only known to us at first as *Victor Emanuel*. We discovered, by advertisement, that the latter motto really belonged to a tune of which the merits were not sufficient to place it among the twenty-six reserved.

COMFORT FOR THE NEGLECTED.—It is not very well known that, like other gifted men, Herr Abt had a difficulty to find a publisher, to say nothing of a purchaser; for his first work, "When the swallows," lay in the desk of a publishing-house for three months, and was refused after all. He was at length induced to give it away to a bookseller, who brought it out in type, and who was ultimately astounded to find in it a treasure which was not only to enrich himself, but upon which the music-sellers of Europe would realise sums scarcely credible to those who do not know what a popular song is capable of producing.

FOREIGN AND ENGLISH PATRONAGE OF ART SUCCINCTLY CONTRASTED.—"He (Buonaparte) was very partial to Paesiello's music, and sent to Naples for him, gave him an appointment of two thousand louis a-year, excellent apartments in the Tuilleries, and a carriage, with servants, who had permission to wear the Buonaparte livery. Acts like these passed for liberality and magnanimity in a Corsican tyrant; but (adds the writer) what would the English nation say *if an English monarch ventured to do such a thing?*"

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"ON THE MUSIC OF THE CHURCH."

As promised in our last, we offer a summary of the Lecture on the Music of the Church delivered by Charles Steggall, Esq., Mus. Doc., Cantab., as an inaugural address, at Freemason's Hall, before the College of Organists, on the 18th ult. Nothing, we may add, short of the absolute impossibility of printing the whole, would have reconciled us to the necessity for abbreviation and omission of any part of this most excellent address.

The learned Doctor prefaced his sketch of Church music with a few observations on the necessity for the establishment of a society such as the one he now addressed, and then passed to a topic which he considered—

Might be, at the same time, the most interesting and the most instructive to the audience. * * * * A subject with which, organists at *least*, of all classes of musicians, should be familiar.

The earlier portion of the lecture traced the origin of music in its connection with ceremonials of religion from the remotest ages, and the invention of musical instruments, which—

Is naturally supposed to have originated in the attempt to imitate the human voice. This latter had doubtless derived its first tuition at the hands of nature. Before 'discordant sin had jarred against nature's chime' it had been upraised in the temple-groves of Paradise, for nature's music must needs have had its effect on the first of human kind. Surely, not in vain to them did the feathered songsters of the grove pour forth their matin-song at heaven's gates; not in vain did the busy insect tribe murmur soft music in the summer air; nor vainly did the balmy winds of heaven make full deep harmony among the waving pines and stately cedars, the sub-bass to the treble rippling of the limpid brook. Surely, paradise would have been no paradise with-out music, and what nature first presented to man served but to create a desire for more; and so the help of art was soon invoked to satisfy the craving, and, as we have just noticed, the harp and organ were the first results.

The succeeding scriptural allusions to music furnished in the course of the history of Laban and Jacob, Miriam, Deborah and Barak, and David, occupied considerable attention. These we need but refer to, as our readers must be well acquainted with their Bibles:—

Up to this period (the time of David) we have no intimation that any other instrument than the *trumpet* was used in the daily religious ceremonies, although others were in use for festivals, processions, and other important occasions.

The reign of Solomon, like that of his predecessor, was favorable to the practice and cultivation of music:—

Martini, in writing of the grandeur of the Hebrew services, says—"I do not here speak of the magnificence of the Temple at Jerusalem, of its splendour and stupendous size, of the rare value of its ornaments, of the richness of its sacred vessels and furniture, or even of the high dignity of its venerable priesthood, or of the different orders of its members—I would only consider the harmony of the chants and music, the grave sweetness of which, blending with the poetical beauty of the canticles, hymns, and prophetical psalms, excited veneration, and clothed with majesty the solemn pomp of the sacrifices; and what people can boast of having a musical system, I do not say *more* splendid, but *equal* to that of the Hebrews, if we consider either the regular order of the songs, their joyful rhythm, the alternate singing of the choirs, or the incredible variety and multitude of their instruments and singers?

Referring to a later period in the history of the chosen people,—

During the Captivity, it is impossible that the Israelites had the means of continuing the celebration of their religious rites, and scarcely less so, that they had the inclination to make use of *music*. * * * * At the end of the Captivity, the number of singers, the "Children of Asaph," amounted to no more than one hundred and twenty-eight.

But little more can be gathered respecting the music of the Hebrews after this period, nor is it likely that so peaceful an art, "the child of leisure and happiness, and the parent of innocent pleasure," would have much attention bestowed upon it by the Jewish people, by turns tributary to foreign nations and torn by intestine sects and factions:—

Of the character of this music, it is impossible to speak but with doubt and uncertainty. It was, in all probability, of Egyptian origin, whatever advancement it may have made in the reigns of David and Solomon, when we may conceive the prosperity of the nation to have been at its height. Of this, however, there can be but little doubt, that whatever may have been its effects upon the people of those days, to *us* such music would be intolerable. As a learned writer on the subject observes—"It must have been rough, not only from their language (which had originally no vowels), but musical instruments, chiefly of percussion; from the number of performers, amounting, by the order of David, to 4,000, and, according to Josephus, at the dedication of Solomon's Temple, to 200,000; and from the manner of singing at present in the synagogues, of which the chorus is composed of clamor and jargon."

The learned doctor then adverted to the early Christians,—to the Ambrosian chant, established at Milan in the reign of the emperor Constantine, and to the adoption of processional singing, first used about the same time, after the example of the heretics of Constantinople, who by this means captivated many of the mean and vulgar people. For these musical improvements St. Ambrose appears to have been indebted to the East, a regular choir being first established at Antioch; while—

It has been supposed that antiphonal singing (or the method of singing the verses of psalms and hymns alternately by double choirs) was suggested to the primitive Christians by St. Ignatius, who, according to Socrates, had conversed with the apostles themselves.

After St. Ambrose, the name of Pope Gregory would naturally be mentioned in connection with certain steps adopted by him with reference to musical notation.

Following the course of the early emissaries of the religion of Christ we should be necessarily led to our own country:—

Turner, in his "History of the Anglo-Saxons," informs us, that Theodore and Adrian introduced into Kent the ecclesiastical chant which Gregory the Great had so much improved; and from thence it was carried into the other English churches.—(Vol. iii.)

In the year 680, Bede informs us, that John, Precentor of St. Peter's at Rome, was sent over by Pope Agatho to instruct the month at Weremouth in the art of singing, and particularly to acquaint them with the manner of performing the festival services throughout the year, according to that which was practised at Rome.

At a later time we have on record the partiality of Knute, the Dane, for the music of the Monks of Ely:—

At this time, music must have been considered an important part of a learned education, being, as it was, one of the sciences which constituted the "Quadrivium," or highest class of philosophical learning, consisting of music, arithmetic, geometry, and astronomy; as the "Trivium" did, of grammar, rhetoric, and logic.

The lecturer then turned his attention to the organ, and in a few sentences comprised a very complete view of the archæology of the subject. He adverted to the long period during which the organ had retained its place as of all instruments the best adapted for the service of the sanctuary, and alluded briefly to its introduction into the chapels of the various denominations of Dissenters, now so common an occurrence. Reverting to the time of Gregory it was to be observed that—

The characters called "Gregorian notes" were not invented till some centuries after his death. It was not till the tenth century that lines began to be used in music at all, and then, instead of musical characters being placed upon them, as was afterwards the manner, they themselves—or rather the spaces between them—

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represented the sounds of the scale. The syllables of the Psalm or Hymn to be sung were written between the lines, and letters were placed at the commencement of each space to indicate the sound. This would appear to have been adopted as involving less trouble than Gregory's plan of writing the letter over each syllable; it certainly more plainly exhibits the relative position of the notes. To Guido, a monk of Arezzo in Tuscany, is attributed the invention of what are called Gregorian notes, about the year 1022.

Another most important invention in music attributed to Guido was that of Counterpoint, or the art of adding a second part to a given melody, and so producing what is called harmony. No proof existing that anything worthy of the name of Harmony was in use before his time.

Regarding musical notation, it must often have been a matter of surprise to those unaccquainted with its history, that the very longest note at present in use should be called "Breve":—

The semibreve, however, was, at one period, the shortest note in use, and, as there is no reason to suppose that the rate of performance was slower than at present, it follows that the value in regard to time of these notes must have been much less than it now is. So that we may suppose the semibreve of this period to have been almost equivalent to our crotchet, and so on. Hence, probably, the custom of drawling out the old chorales and chants in such dirge-like fashion, as was the universal practice in our churches till within the past few years. The modern value being given to the old notation, some of the most jubilant melodies have been thus converted into a doleful, unmeaning succession of sounds. In this respect, however, a marked improvement has been effected, and the practice of taking old music, in old time, is now the rule rather than the exception.

Following the fortunes of music subsequent to the invention of printing, and with a cursory glance at the gradual development of the grammar of the science, the Doctor next considered the subject of Church music in connection with our own Country, and referred to the names of John Taverner, Dr. Fairfax, and Dr. Tye, as among the earliest English harmonists whose works have been handed down to our time.

In allusion to the frequent changes of religion in the sixteenth century under the Tudors, he continued :—

What of the church musicians of this stormy, changing period! Seeing that, as a body, they continued to occupy their posts in the court chapels, we must, perforce, assume that their religious scruples were not of the strongest, or at least not equal to their concern for their temporal interests. Tallis, Bird, and Tye are among the best known church musicians of this time. To the first-named we are indebted for the harmonies to the Church Service still used in our churches, Marheche having previously adjusted to the English service the melody only.

Regarding Psalmody :—

Not till seventeen years after the publication of Sternhold and Hopkins' metrical version of the Psalms, did a collection of tunes in parts appear—this was in 1579, and was edited by Wm. Damon. It was followed by another, in 1594, by Este. Afterwards another collection, by Allison, appeared in 1599; but the most complete and valuable of all was that published by Ravenscroft in 1621. You will, I am sure, most readily excuse me giving the names of all the Editors of Church psalmody who have presented themselves to the public since that time! Suffice it to say, that a century or two, characterised by the most vulgar taste in this branch of Church Music, has at length been succeeded by the most wholesome reaction, and the old chorales of the 16th and 17th centuries, or others composed in the same style, are now taking the place of the trashy, flimsy productions which, till within the last ten or fifteen years, disgraced our churches.

The chief name in connection with cathedral music before the troublous times, when our whole Church system was hurled to the ground, is that of Orlando Gibbons. We pass over those gloomy days, when our glorious cathedrals and churches were dismantled and desecrated, and the Church's song was silenced; when Art prostrate in the dust, and the daughters of music were brou low; and speak of the marked change which was manifested in works of the numerous Church composers, who seemed, as it w to spring into life at the restoration of the monarchy. This cha was the result of the king's residence in France, where he acquired the taste for music of a more florid character than tha Tallis and the other English composers. Hence we find the wo of Blow, Humphrey, Purcell, and others, written with string acco paniments, interspersed with symphonies, and in other respe materially differing from what had preceded them.

Pressed by time, the learned lecturer proceeded simply enumerate the names of a few of the chief laborers in the fi of Church music, who succeeded Purcell. After a furth allusion to the Scriptural history of music, Dr. Stegg proceeded to insist upon the degree to which—

The study of such an art should tend to raise and ennob the mind, and place its votaries at least on an equality with, not to exalt them above, their fellows.

How is it then (he asked) that—

The profession we represent is *not* held in the same estimation a those to which I have alluded. There may be other answers to th question, to my mind it seems that one cause may be the fact, tha it does not share with the others the advantage of being protected —the ignorant, as well as the duly qualified, may practice it; thu almost every grade of the social scale is represented *in its* ranks— from the polished scholar and the gentleman to the uneducated and the meanly bred; and in the past times of apathy in the matter of Church Music, the smallest amount of musical attainments having sufficed for what has been required, and the most paltry stipends having been attached to the appointment, the lowest order of merit has been engaged, till only those who are far removed from the first class have, for the most part, been found in the office. But I speak of times which, let us hope, have well nigh passed away. The music of the Church is not what it was—the musicians of the Church are not, as a body, what they were. The advancement which has been made within the memory of most of us is nothing less than marvellous. It is now almost universally agreed, by both clergy and laity, that the right use of music in the church can scarcely be over-estimated; whilst as regards those who are appointed to direct the "service of song" the advancement is no less marvellous.

"Let us hope," he added, in conclusion,—

That this movement may be continually progressive, and that the time may not be far distant when the *name* of Organist shall be suggestive of all that is Christianly, of all that is scholar-like, of all that is gentlemanly.

Opera and Concerts.

By far the most important event in the musical history of the last few weeks is the production, at the GALLERY OF ILLUSTRATION, of a new "Opera di Camera." The merits of Operetta as a form of musical art, we lately discussed; and its recent history, in connection with Mr. Reed's entertainment, serves to confirm it in our opinion as a most advantageous vehicle for the exhibition of the kind of musical talent undoubtedly resident in English composers. The new work, by Mr. G. A. Macfarren, is entitled *The Soldier's Legacy*, the libretto by Mr. John Oxenford. The two scenes are well painted by Mr. John O'Connor; the story is too generally known to need repetition here. Mr. Whiffin makes a capital hussar. His voice is a tenor, not, certainly of the robust class, but, by careful management, sufficient to fill the small theatre in which the performances take place. In the ballad "A simple tune sometimes we hear," he shows genuine musical feeling, and his

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unaffected acting is well suited to the operetta, where too much "staginess" would be out of place. Miss Robertine Henderson (the heroine), has a bright fresh voice, and is provided with a pretty ballad, "I never knew my heart held fast," in which she describes the freedom from care enjoyed by youth in a manner well suited to her face and voice. Miss Poole (lent from the "English Opera Company,") is the very ideal of a discontented widow, unable to get a second husband. Her best song is contained in the expression of vengeance which she vows against "some one," "Something I'll do, something that somebody surely shall rue." It is seldom that a lady shows such a capacity for humorous acting as is displayed in this song. The remaining character is that of the village fiddler, *Christopher*, personated by Mr. J. A. Shaw, who has a bass voice of no great power, and a comic vein which we have seldom seen equalled. The most successful part of the music undoubtedly consists of the concerted pieces. We may especially notice the duet between the *Widow* and *Lotty*, and the trio, "Happy moments pass more fleetly," in parts of which there is a pathos that proves the ability of Mr. Macfarren to express tender as well as comic feeling. A capital quartett closes the first act. In each there is an originality and vivacity of style which makes them welcome additions to the stock of English part music. The accompaniments are imbued more or less with the composer's love of old English music, and two or three well-known airs are introduced. The pianoforte used, we thought, was by no means first-rate, and hardly worthy of the faultless performance of Mrs. G. A. Macfarren, who contributes in no small degree to the general success of the piece. As operetta progresses in public favour, might not musicians think it worth while to add artistic interest to the instrumental part, by introducing stringed accompaniments?

Up to Thursday last, when *Helvellyn* was produced, the only noteworthy feature in the performances at COVENT GARDEN was the appearance of Madame Lemmens-Sherrington as "Martha," a character which this established favourite of English audiences sustained with complete success. The "new tenor," Mr. Adams has continued to satisfy even the fastidious with his "Masaniello," but his voice does not, we think we may say, altogether justify the expectations of it held out. Though this gentleman is unquestionably a very excellent addition to the lyric stage, we cannot hail him as the man destined to make it a matter of perfect indifference to the public whether a certain leading tenor, who shall be nameless, has or has not a sore throat. The weakness of the Baritones and Basses at Covent Garden becomes more apparent at every performance; were it not for the Basso Profondo of Mr. Weiss, the result would be positively discreditable.

The "WINTER CONCERTS" at the CRYSTAL PALACE, are again enlivening the autumnal Saturday afternoons, when fog and smoke drive people out of town. At the first two, Mr. Manns introduced the Intermezzo from Mr. Henry Smart's *Bride of Dunkerron*, and the "Brisk Dance," from Mr. Sullivan's Cantata *Kenilworth*, thus giving those London amateurs who were not at the Birmingham Festival a small taste of the novelties there produced. Another opportunity has also been given us of hearing Beethoven's Choral Fantasia, a work seldom performed on account of the difficulty of obtaining a sufficient number of well-trained soprani to execute the choral part. The result of the attempt upon this occasion was certainly not more satisfactory than usual. A miscellaneous choir such as that which sang at the Crystal Palace can, perhaps, hardly be expected to be quite up to the mark of such music; and we question the wisdom of attempting works of this nature, unless Mr. Manns could obtain a body of chorus singers of equal ability, and in equal training with his admirable orchestra. The vocal parts were sung in strict accordance with Beethoven's original, a matter of sufficient importance to call for a special note to that effect in the programme. Mr. Santley, who we regret to hear is shortly to depart for Barcelona, has been the principal vocalist at these concerts. On Saturday last Gounod's Symphony, No. 2, in E flat, was given for the first time. It could hardly have received a better interpretation than that given it by the excellent band, which by the way, has been considerably strengthened in the string department.

At HER MAJESTY'S, Mr. Mapleson has given a fair selection from the operatic library; *Faust*, with Mdlle. Titiens as "Marguerite," being the principal attraction. The company is the same as at the last season's performances, with the important exception of Signor Giuglini, whose place is taken by Signor Gardoni.

The Choral Societies are all recommencing their meetings, the SACRED HARMONIC being one of the earliest. Signor Costa's new Oratorio *Naaman*, will, of course, be among the performances of the season. The POLYHYMNIAN CHOIR, under the direction of Mr. Alfred Gilbert, took a bold but successful step in the reproduction, on Wednesday Evening last, of Mr. J. F. Loder's *Island of Calypso*, a work which has not had a hearing for 14 years. So great was the demand for tickets that the Concert was given at the Hanover Square Rooms instead of the Architectural Institution, where this choir usually give their entertainments.

Reviews.

"TE DEUM LAUDAMUS," (in C, D, and G), and "JUBILATE DEO," (in G), chiefly chant-wise. By the Rev. HENRY E. HAVERGAL, M.A. London: Novello and Co.

What is the best form of musical treatment for the *Te Deum*, is a question which has often been discussed in our pages. The problem is not only how to set the sacred words effectively, but how to unite an effective setting with simplicity of construction. If simplicity be no object, the task of the musician is comparatively easy. There exist numbers of "services" which worthily enough represent the meaning of this form of words; but they are too difficult for any but accomplished choirs. On the other hand, it is easy to attain simplicity at a sacrifice of all attempt to illustrate the meaning of the words, an alternative which is exemplified whenever the *Te Deum* is sung (as it is, recklessly, every Sunday) to an ordinary chant. The great want is a setting which shall at once be worthy of the words, and not difficult for ordinary choirs to sing.

Mr. Havergal's services for the *Te Deum* are "chiefly chant-wise." He assigns the first four verses of words to a single chant of the ordinary Anglican dimensions. The words, "Holy, holy, holy Lord God of Sabaoth, heaven and earth are full of the majesty of Thy glory,"—that is to say, the song of the angels,—he very appropriately brings into prominence by setting it word by word. The rest of the hymn is assigned to chants, varying in some instances from the dimensions of the Anglican, and changing at the changes of sense. Mr. Havergal does not hold, in all cases, to the Prayer Book colons, but throws two short verses into one, without hesitation, where it appears convenient. The result of his treatment is, without doubt, eminently satisfactory, so far as regards the musical illustration of the words. The verses are correctly grouped, and the various changes in their aspect are faithfully accommodated by corresponding changes in the music. His harmonies are bold (perhaps occasionally too bold), and his pointing is as free from false emphasis and accent as any pointing can be. These services are, in short, the work of a man who not only understands the expression of musical language, but

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thoroughly appreciates the meaning of the words he has to illustrate, and conscientiously brings the musical expression into subservience to the words. We feel, in fact, that no commendation we could give would be too high for Mr. Havergal's settings in this respect.

It remains to enquire, in the interest of that large body of organists who are looking for some setting of the *Te Deum* which shall be easy as well as effective, how far Mr. Havergal has succeeded in attaining musical excellence without sacrificing simplicity. On this score we cannot say that we are satisfied. The choir who could perform Mr. Havergal's chant-services would find no difficulty, we are certain, in singing any average cathedral "service;" and the congregation who could learn to join in Mr. Havergal's *Te Deums* would learn quite as easily to join in a setting into which no chant form is introduced. The old question, therefore, crops up, with regard to this as to all other chant-services,—Is it worth while to submit to the bonds of the chant-form at all, unless simplicity can be gained by so doing? It is the fashion now to use chant-services, and they profess to be more simple than the cathedral "service;" but our experience of them is that, when they are so simple as to be less difficult than a cathedral service, they are musically objectionable; and when they are sufficiently varied to be musically satisfactory, they inevitably become as complicated as a straightforward cathedral service.

In his setting of the *Jubilate Deo*, Mr. Havergal uses a musical phrase which we suppose, from its containing recitation notes, we must admit to be entitled to the name of chant, but which is very distant indeed from the ordinary chant form; and so distant from a regular form of any kind, that it is scarcely describable in words. It oscillates between common and triple rhythm, and it has four recitation notes, and four inflections (the latter of unequal length) to each verse of words. The *Gloria Patri* appended to the *Jubilate* is two-thirds in common and one-third in triple rhythm; and it has three recitation notes in the first half, and only one in the second. These irregularities are of course resorted to, and very properly so, to accommodate the requirements of the words; but once more let us ask, how much of the simplicity of a chant does a "chant-service" possess which is constructed in this manner? And if all these deviations from form are necessary, as they really are, for the proper illustration of the words, why affect a fixed form at all?

CHANT SERVICE FOR THE MAGNIFICAT AND NUNC DIMITTIS. By BOYTON SMITH. London: Novello and Co.

Mr. Boyton Smith is a thoughtful worker in church music, to some of whose compositions our readers have already been introduced. The present little publication of his is a very useful and singable "chant-service" for Evening Prayer. It strays from a strict chant form from first to last; but this is no objection in our eyes, since, if we are to have chant-services, the more freedom of adaptation to the words introduced into them the better. We have no hesitation in recommending this composition (though it is not so strong in harmonies as Mr. Havergal's), above reviewed, as likely to prove very acceptable to choirs who want something more than a chant for the canticles, but will not, or dare not, go the length of a service proper.

By a compositor's error, the comma between the first and second clauses of the first half of the *Gloria*, as printed in Mr. Boyton Smith's composition, has been left out. This little omission the composer will doubtless rectify in a second edition. Meanwhile, as the omission occurs in an important place, we point it out, in order that choirs may correct it for themselves.

CHERUBINI'S "O SALUTARIS," arranged from the Full Score for the Organ. By J. H. DEANE. Novello.

An excellent arrangement of high-class music, which we can thoroughly recommend to organists seeking something out of the beaten track. Those who are fortunate enough to have at command a good clarionet or Cremona stop—such one by Messrs. Hills, or the late Mr. Bishop—will thank us for drawing their attention to Mr. Deane's effective and very music-like adaptation, which even a very moderate player may with a little practice satisfactorily render. The price is so moderate (one shilling for four pages), that we shall simply add our recommendation to our friends to add it at once to their stock of really classical voluntaries "for the soft stops."

BOOKS AND MUSIC RECEIVED.

INSTRUMENTAL. Pianoforte. Tarantella "La Zingarella." Addison.

VOCAL. SACRED. "A Selection of Psalms and Hymns." S. S. Wesley.

"Collection of Chants," &c. (5th ed.) B. St. J. B. Joule.

VOCAL SECULAR. Song. "Stay, gentle being." Alex. S. Cooper. Addison.

"Thy hand is mine." Alex. S. Cooper. Addison.

NOTES ON CELEBRATED VIOLINISTS OF THE LAST CENTURY.*

We may claim the great Pergolesi as a violin player, that having been his principal instrument; but one of the best known names, probably, is Tartini, who was born in 1692 and was skilled in the theory as well as the practice of music, and his method, as it is called, is still esteemed: the story of the Devil's Sonata is too well known to be repeated here. Amongst his best pupils were Pagin, Lahoussaye, and Nardini, whom Burney, in his "Musical Tour," names as the completest player on the violin in all Italy. Gavinies, who was born in 1726, had great execution, and was particularly skilful in accompanying the voice; he is considered the founder of the French school of the violin. Ferrari, another pupil of Tartini, is stated to have been the first who introduced the harmonics, and passages in octaves. Locatelli, born in 1693, a pupil of Corelli, had more caprice of hand and fancy than any of his time, and is said to have made use of some of the effects afterwards reproduced by Paganini. Guignon, the last "roi des violins," who taught the Dauphin, the father of Louis XV, was also a distinguished performer in this age. Pugnani, born in 1727, another pupil of Tartini, and who was teacher of Viotti, was an absent and eccentric man: once, when playing a cadence before a large audience, he quite forgot himself, and walked about in the middle of the room till he had finished it, quite unconscious that he was not alone. On another occasion, being somewhat at a loss in a cadence, he said to a friend near him, "Pray that I may get safely back." Olivieri, a pupil of his, born at Turin in 1757, was a fine performer, but obliged to leave the theatre there in consequence of the following sforzando passage. He was in the habit of attending the concerts of a gentleman attached to the Court, but arriving one day rather late, the courtier abused him so that at length Olivieri, who was tuning his violin, lost his temper, and broke his instrument on the head of his astonished patron. Veracini, a Florentine, born about 1685, was a fine player, but excessively vain. A trick was once played on him by Pisendel, the leader of the orchestra at Dresden, for the purpose of mortifying him. He taught an inferior player in the chapel a concerto for the instrument, till he became perfect in it: he then

* From Sandys and Forster on the Violin. London: J. R. Smith, and Addison and Lucas.

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showed it to Veracini, who played it; but was immediately surpassed in it by the subordinate player. He was so vexed that it is said he threw himself out of window three days afterwards, but fortunately escaped with only a broken leg. On his recovery he went to Prague, and afterwards, in 1714, to London. He had two fine Jacob Steiner violins, which he called St. Peter and St. Paul, and affirmed that they surpassed all the best instruments of Italy. He was shipwrecked on his way to France, and thus lost these treasures. Haranc, born at Paris 1738, was a great player; it is said that he began the instrument at the age of three, and at six could play the most difficult music at sight. Benda, born in Bohemia 1709, is considered the founder of a violin school in Germany. A violin player called Bohdanswicz, is mentioned in the latter part of this century, who had eight children all musical, and he seems to have endeavoured to attract audiences by numerous strange contrivances; for instance, at Vienna he advertised for a concert a sonata for one violin, to be performed by three persons with twelve fingers and three bows; and an andantino, to be played by his four daughters on one pianoforte, with eight hands and forty fingers. Scheller, about the same time, first produced the performance on the four strings together, unscrewing the bow for the purpose. Rolla, born at Paris in 1757, and who died at Milan as recently as 1837, was a distinguished player and a fine composer for the instrument; he was also one of the finest tenor players in the world, but it is said that his performance so affected the nerves of females, that he was forbidden to play this instrument in public: this seems a strange restriction. A performer called Leprince certainly turned his talents to better account, for on his passage from Holland to Petersburgh, having been taken prisoner by an English privateer, he played so cheerfully to the sailors, that they gave him his liberty, and restored all his property. Diana, born at Cremona about 1770, was a great player, and applied to Rolla to give him instructions, which he declined, saying he required none. Diana was angry at this, and resolved to be revenged, and as Rolla was preparing a concerto for some approaching ceremony, he watched him closely when he was practising, and thus learned his best passages. Three days before the intended performance, Diana gave notice that he was going to play in the church, as was then the custom in Italy. Professors and amateurs flocked to hear him, and among them Rolla; when, what was his surprise and annoyance, to hear all the best subjects and passages he had been so carefully studying, played off by Diana as his own.

Jarnovick, or Giornovick, born at Palermo in 1745, was another fine performer, though it is said somewhat deficient in tone. There was, however, no deficiency in his self-estimation. "My dear Viotti," says he on one occasion, "it must be admitted that only we two know how to play on the violin." He was of dissipated habits, and irritable temper; on one occasion he quarrelled with St. George, the celebrated fencer, who was also a fine violinist, and struck him, when St. George with great moderation told him he admired his talent too much to fight with him. He once advertised a concert at Lyons, with six francs for admission, but nobody came. He was irritated, and adjourned it till the next day, reducing the price to three francs, and a crowd of people consequently came. After waiting for some time it was found he had left the place, no doubt taking the money with him. Another anecdote is told of his breaking a pane of glass in the shop of Bailleux, the music-seller, for which he was required to pay thirty sous; he offered three francs, but Bailleux having no change, Jarnovick said, Never mind, and breaking another pane, added, We are quits now. Kreutzer, born at Versailles 1766, was distinguished as a performer and composer for the instrument.

[*To be continued.*]

ANECDOTES OF GREAT MASTERS.

V.—BEETHOVEN.*

(Continued from Vol. III, No. 51, p. 83.)

Beethoven was most awkward and helpless, and his every movement completely void of grace. He seldom laid his hand upon anything without breaking it: thus he several times emptied the contents of the inkstand into the neighbouring piano. No one piece of furniture was safe with him, and least of all a costly one: he used either to upset, stain, or destroy it. How he ever managed to learn the art of shaving himself still remains a riddle, leaving the frequent cuts visible in his face quite out of the question. He never *could* learn to *dance* in time. [Really we cannot consider this any kind of failing.]

Beethoven was at times exceedingly passionate. One day when I dined with him at the "Swan," the waiter brought him a wrong dish. Beethoven had no sooner uttered a few words of reproof (to which the other retorted in no very polite manner), than he took the dish, amply filled with the gravy of the stewed beef it contained, and threw it at the waiter's head. Those who know the dexterity of Viennese waiters in carrying at one and the same time numberless plates full of different viands, will conceive the distress of the poor man, who could not move his arms, while the gravy trickled down his face. Both he and Beethoven swore and shouted, whilst all the parties assembled roared with laughter. At last Beethoven himself joined the chorus, on looking at the waiter, who was licking in with his tongue the stream of gravy which, much as he fought against it, hindered him from uttering any more invectives; the evolutions of his tongue causing the most absurd grimaces. The picture was worthy a Hogarth.

Beethoven was a great pedestrian, and used to delight in walks of many hours duration, particularly through wild and romantic scenery. He sometimes passed whole nights on such excursions, and was frequently missed at home for several days.

The Score of the *Barber of Seville* being sent to Beethoven for his perusal he made this curious remark:—"Rossini would have been a great composer if his master had oftener given him a sound flogging."

* Collected from Schindler's "Life of Beethoven," translated by Moscheles.

Correspondence.

ECCLESIOLOGISTS *v.* MUSICIANS.—"MEDDLE AND MUDDLE."

To the Editor of the MUSICAL STANDARD.

SIR,—I am glad to find your leading columns calling attention to one of the greatest abuses of the day,—one hitherto so firmly fixed among the current fashions, that it might appear somewhat courageous to attempt to do battle with it.

From certain straws thrown up of late, I am not without hope that the sweeping blast of architecturo-musical innovation is beginning to veer round. The almost universal opinion of London musical men as to the musical ruin of St. Paul's Cathedral, for instance, is well known; and it may be that the Dean and Chapter, to whose operations the public do not seem over-willing to subscribe, thus furnished an example that may well have caused thinking people to "ponder these things." Those, too, who recollect the organ on the screen at Westminster Abbey prior to the restorations (*sic*) of 1840, do not hesitate to express, and that even in print, their sense of the inferiority of musical

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effect as regards the present in itself grander instrument, which has (as everybody is aware) been dissected and carved into a series of musical cutlets, and packed away all but out of sight.

Our ancestors—who certainly knew how to build sweet-toned organs, if in matters of mechanical skill they were inferior—appear to have considered a moderate-sized organ in a prominent position the suitable and proper thing. The modern custom has, *au contraire*, been to deprive it of the position which gave it room to speak, denude it of its ancient case, put it aside, and to compensate for the inevitable diminution of effect and power, add all manner of fancy stops, and cram in as many "doubles" as the case could possibly be got to hold, till, at last, to play the organ so constructed and so secreted, might well recall the witches' incantation, "Double double, toil and trouble." Then the whole thing must be overblown, and noise must be got out of it if possible. A day for the "opening" is appointed, a clerical professor of music composes "an anthem for the occasion," a young gentleman in a surplice "comes down" to "preside." The cheap newspaper reporters get the details for their accounts of such "openings" from interested sources. The general readers of these reports, and the casual visitors to the church, are effectually misled and deluded thereby; and only the few—the miserably few—thinking and feeling musicians, know or care for what has been sacrificed by wanton and unnecessary alterations. The novelty wears off, and a few years later reflections may set in; Meddle and Muddle are above conservative restoration; they must leave the marks of their detestable inferiority on the building they despoil. The innovation of the last century originated with open opponents of the style and buildings they did their best to alter. Those of the present day are the emanations of pretended friends, and are by so much the more insidious. In the worst era of church building, the age of Flitcroft, Hawksmoor, Gibbs, and others, care was taken to provide an organ, and a proper case and position for it when provided. A further and customary musical addition to their fabrics, was then—one of late years generally lost sight of—a peal of excellent bells, a feature once so distinctive, as to be poetically termed a fine old "Church of England" peal. Meddle and Muddle are no friends to bells: their towers, as restored or originally constructed, would indeed collapse upon the *first* or an early performance of the "College Youths!"

Hoping you will not cease in directing attention to the shameful perpetrations of architects and their friends, so injurious to the musical arrangements in our churches,

I remain, Sir, yours faithfully,
AN ECCLESIOLOGIST AND MUSICIAN.

Finsbury Circus.

P.S.—One of Meddle and Muddle's recent exploits was to take away the piers supporting the tower and spire of Chichester, whereupon said tower and spire fell to mother earth; whereupon Meddle and Muddle lifted up their hands to heaven and exclaimed, "Who'd have thought it!" Encouraged by such "a great success," Meddle and Muddle are about to try their hands on the infinitely nobler fane of Sarum.

[We continue to receive letters from correspondents in agreement with the leading article on "Meddle and Muddle," but have not space for them in our present number.—ED.]

ANOTHER REFORMER OF CHANTING.

To the Editor of the MUSICAL STANDARD.

Sir,—I have been singularly gratified by the perusal of the double series of papers in your interesting journal, bearing the signature of "John Crowdy." I say singularly, because on what I take for the main point therein asserted, viz., *the absolute incongruity of the language of the chant with the language of the words*, my own colours have been long nailed to the mast; first, by inevitable inference, in a careful Introduction of 51 pages, to my "Morning Service," published some four years since; and next, by formal and circumstantial demonstration, in the 8th and 9th letters of my "Harp of God," which left the printer's hands about May of 1861. To do this in the face of all existing practice, if not all existing authority, was no holiday affair. I need not therefore say how much satisfaction it gave me to find so fearless, sensible, and accomplished a champion coming forward in the same camp.

I remain, yours, &c.,
EDWARD YOUNG.

Lewes,
Clifton Park.

WHEATLY *v.* CROWDY.

To the Editor of the "MUSICAL STANDARD."

Sir,—Reading the series of papers lately published in your columns on the Musical Illustration of the Church Service,—papers which ought, notwithstanding some errors into which the writer has fallen, to be in the hands of every clergyman in England,—it struck me as likely to be useful to compare Mr. Crowdy's view of the use of the Psalms of David in divine worship, with the view taken by that old fashioned, but still standard writer on the Prayer Book, Wheatly. Before propounding the view that the Psalms are merely lessons, I think Mr. Crowdy would have done well to have consulted Wheatly himself; for it will be seen that the view taken by the old writer, whom most of us clergy deem a binding authority, does not bear out the opinion of your contributor. Wheatly writes as follows on this subject:—

"But now it is objected, that 'it cannot reasonably be supposed that all the members of mixed congregations can be fit to use some expressions in the Psalms, so as to make them their own words; because very few have attained to such a degree of *piety* and *goodness*, as David and the other Psalmists make profession of: and that therefore the Book of Psalms is not now a proper part of divine service.'

"To which it is answered: That so long as men continue in a wicked course of life, they are not only unfit for the use of the Psalms, but of any other devotions: they are not only uncapable of applying such passages in the Psalms to their own persons; but they cannot so much as repeat a penitential Psalm, or even the confession of sins in the Liturgy, in a proper and agreeable manner: since he that does this as he ought, must do it with resolutions of amendment. But then as to those who have sincerely repented, and in earnest begun a virtuous course of life; no reason can be given why they may not unite their hearts and voices with the church, in rehearsing these Psalms. For we may very aptly take a great part of the Psalter as the address of the whole church to almighty God; and then no doubt but every sincere member of this body may perform his part in this pious consort."

Your contributor, I feel assured, will hardly challenge the authority of Wheatly on the subject, and I cannot but think that, on reading this extract, he will see reason to reverse his opinion as to the use which the congregation are designed to make of the Psalms. Whether this will affect his opinion as to the right way to set them to music I do not know, but as a clerical reader of your valuable paper, I felt unwilling to let an erroneous view upon this matter pass without a protest.

I am, Sir, yours faithfully,
ECCLESIASTICULUS.

A FEW WORDS WITH THE NEW PATRON OF LADY-CHORISTERS.

To the Editor of the MUSICAL STANDARD.

SIR,—I most fully agree with Mr. Hullah as to the superiority of the female soprano over that of boys, and would never admit the latter but as second trebles and altos, and I sincerely

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regret the absence of the most lovely variety of the human voice, the contralto, from the church.

But there is a difficulty, at least in the country, which seems to be overlooked. Where are the ladies for the soprano? When we want to get up a choral class the males are ready enough, but what *must* we do for soprano? Train boys. Why? Because the ladies can't sing, or won't sing.

We hear that certain of our burgo-aristocratic ladies have good voices. We make application for their vocal support, and the following is the usual upshot. "Well! I can't say, I suppose you have Miss So and so." "Yes; she has a useful voice." "Ah! I am afraid these damp evenings and my delicate health will prevent, etc., etc." Hence the mighty difficulty of starting and keeping up "our" society: for who will persevere in the endless treadmill work of training continual generations of boys, unless indeed we make it worth his while by paying him?

Would not the same feeling be displayed by ladies as to the church choir? And out of this scrape we creep by the aid of boys.

I remain, yours very truly,
A SCHOOLMASTER.

ORGANS.

To the Editor of the "MUSICAL STANDARD."

Sir,—In the very useful, and as a whole excellent work on the organ, by the Rev. H. D. Nicholson, is this observation (speaking of the great continental organs):—"To such organs as these, the largest in England, with one or two exceptions, are but as toys." Now, of the eight organs in all Europe with more than 80 stops, three are in England; of the thirty-six largest, eight are in our own country, a fair proportion in the latter case, and a far more than fair in the former, that is to say, in the case of organs which may be rightly termed "gigantic." The passage was, doubtless, the effect of taking general ideas instead of facts.* I might also mention that, whatever be its merits in other respects, the Doncaster organ has 14 stops less than the Liverpool, besides having nearly half the Pedal stops borrowed.

In the same work there seems considerable want of revision in the part about specifications. Spec. 2, £150, could hardly be built by a *good builder* for less than £200, there are 9 stops, 2 of them 16 *feet*. No. 3 has the remarkable feature of 4 *pedal* stops, and *no bourdon* in the great. In No. 5, the expense of 3 additional pedal stops, a swell clarion, and complete choir organ of 7 stops, is put at about £120: I think it would cost nearly twice as much. Surely also the "4 *feet pedal* flute," in Nos. 3 and 5, ought to be "8 *feet tone*." Such a stop as the former (in fact a "pedal piccolo,") is unknown in England, and only exists in a *very few* of the largest continental organs.

I am, Sir, yours truly,
MUSICUS.

ORGANISTS *v.* CHURCHWARDENS.

To the Editor of the MUSICAL STANDARD.

(See *Musical Standard*, Vol. III., p. 115.)

SIR,—The "Caution" addressed to your readers by "a Country Organist" is the opening of a subject of the most serious importance to Organists.

Many cases are present to my mind in which a valuable stop has been abstracted from an organ, and an inferior one substituted in its place; one of the most notable being the case of an organ in the suburbs of London, where in accordance with one of those architectural freaks which deem it a first necessity to remove the organ from the west gallery, in order that *nothing* may be the better exposed to the view of the worshippers, the organ has been thrust into a damp chamber at the side of the chancel.

In this particular instance it was deemed necessary to have the organ (one of Bishop's, and distinguished for the beauty of its diapasons,) remodelled. A very low tender was accepted, and the original diapasons disappeared to make room for some of those undersized overblown pipes which distinguish the building of at least one of the cheap organ builders of London.

Enquiry of the parish clerk disclosed the fact that the organ builder had stated to him that he could not have done the job at the price of his tender had he not changed the diapasons!

Many organists have prejudices against particular stops, and even carry those prejudices so far as to have the obnoxious sliders nailed up. I remember an organ in which the mixture and clarion were so served, because Mr. Organist was devoted to *soft* playing, and those members of his orchestra screamed!

In my own organ an oboe had the misfortune to incur the displeasure of one of my predecessors, and at his instance it was removed. In its place, at the expense of the old stop, which was of good quality, and £14, we obtained an oboe which has not two pipes of the same quality of tone, and which will not stand in tune for five consecutive minutes.

It will be seen from the above that churchwardens are not so much to blame for keeping a sharp look out in matters of organ-building. The organ is in the churchwarden's custody so long as he remains in office, and he, it is presumed, is personally responsible for its safe keeping. It cannot therefore be otherwise than foolish to effect alterations without giving him full and sufficient notice thereof, the knowledge and concurrence of the clergyman having nothing to do with the matter. Those organists who neglect to do so must of course take their chances of legal proceedings, as no man can be blamed for protecting that which is given into his custody for the purpose.

Nothing can be farther from my intention than to abridge the jurisdiction of the organist in any way, but I conceive that in a case like the one instanced by your correspondent, the organist is travelling out of his jurisdiction, and I am for keeping within that jurisdiction, as I am convinced that it is only by so doing that the organist can preserve his proper dignity intact.

Truly yours,
ANOTHER COUNTRY ORGANIST.

MINOR CORRESPONDENCE.

E. M. M. asks "Can any of your readers furnish particulars of the *Contrapuntal Society*? It was, I have been informed, projected by Mr. G. French Flowers, and each member was required to produce a fugue *alla capella* of his own composition as a necessary qualification. I do not know whether the Society was ever formed, but should much like to know what were its proposed objects."

A CONSTANT READER indites a complaint and expresses a hope as to future emendations in the *Musical Directory*, published annually by Messrs. Rudall, Rose, Carte, and Co. We are quite sure if he forwarded to the Proprietors the corrections his own experience discovered, and of which he speaks as so necessary, they would be glad to avail themselves of them: meanwhile we will give space for his opinion, that with a little further expenditure of trouble and time the book, already the only one of the kind in existence, would be much more valued than it is at present.

AN INEXPERIENCED BELLOWS BLOWER.—A CORRESPONDENT sends us the following as a fact:—I was very much embarrassed one Sunday afternoon, in playing the opening voluntary at the Parish Church of P——, by being compelled to stop three or four times after playing a few bars. It appears the regular bellows blower was absent, and the pew opener or dog whipper (as he is sometimes called in Yorkshire), had to officiate. He told me he would rather not touch her (the organ) as he had never *blowed* before, he would

* Mr. N. says the Doncaster is the largest organ in England.

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rather somebody else would blow her; but, as no one proffered to do so, he had to comply. I commenced the opening voluntary with half-a-dozen jerks of the bellows, then I am stopped abruptly, no wind, blow! blow! three or four jerks, and then silence. Blow! blow! jerks and silence again. I leave the organ and feel somewhat agitated, the congregation are looking up and wondering what was the matter with the organ. I was very angry and excited, and said to the man—Why do you not blow the bellows? The poor fellow in great alarm replied, "I dare not touch her again Sir, I'm afraid of bursting her, as she might blow up any minute if she was too full, and my three little girls are sitting underneath her." I believe the poor man in his ignorance thought the bellows a boiler, and the organ an *infernal machine*.

THE CHIROPLAST.—Mr. E. Cruse writes:—Can any friend kindly give me information, through the *Musical Standard*, where one of these apparently obsolete appliances (used in the Logerian system) may be procured? I have made enquiries at the principal London Music-houses, but without success.

HELMORE UPON DYCE.

The Reverend Thomas Helmore has recently enlightened the good folks of Bristol with a lecture on "Church Music," by which we are to understand the archæological variety thereof, which the reverend lecturer has undertaken to patronize.

A correspondent enquired of us recently, What were the claims of the late Mr. Dyce to be referred to so ostentatiously as an authority in Church music? Mr. Helmore has been so explicit that we cannot help fancying his studied eulogium to have been intended to meet an enquiry so natural and so difficult to answer.

According to a report in the *Western Daily Press*—

He referred to a psalter printed in 1550, a reprint of which had lately been made by Mr. Dyce. A facsimile of the Book of Common Prayer was also brought into notice. He added that Mr. Dyce was a man of universal genius, and in all matters of art a consummate master, and that lovers of Church music might dwell with pleasure upon his reprints and contributions to Church literature. He was consequently no mean authority in the matter. Mr. Helmore proceeded to quote from the works of Dyce and Marbeck, and added that no one-sided view, either musical or æsthetical, could be allowed in the consideration of so important a subject.

The labours of this reverend patron of Gregorian music, to use his own words, commenced appropriately enough by

Taking up a *little work at a second-hand book-stall* (!). At Oxford he became better acquainted with it, and while at Lichfield an attempt was made to introduce the Gregorian chants into the cathedral service, but it failed principally on account of the unadaptability of the English words. In 1849 his first editorial attempt was put before the public; and he thought he might venture to say, without egotism, that it had been generally accepted as the text-book for the work it professed to teach. . . . He would further say that should anyone suppose that this was a subject at issue between the Church of England and the Church of Rome, they laboured under a great delusion. The authoritative law of the former was a return to the primitive and Catholic style of musical worship. . . . He had on one occasion given a strong caution to the Oxford Plain Song Society respecting "time." He had heard it said that in plain song there was no time. This was, to say the least, an ungarded assertion. If, in his own teachings, he had escaped the asperity of his opponents it was owing to the moderate manner in which he had always stated their creed. In the term "time," there was great ambiguity. There was so much similarity in the duration of certain notes that we might be justified in saying that they occupied the same time. It might not be precisely the same as the accepted musical time, but in the absence of exactly divided periods we could only be led to this idea. . . . We wanted more sober judgment and less arrogant presumption in this nineteenth century, and to learn not altogether to regard as fools and barbarians those who lived in the past, for he had learnt and endeavoured earnestly to uphold the knowledge and extend the use of the ancient "plain song" of the Church of England.

If imperfection in one place be perfection in another, let a mutilated scale be a meritorious characteristic only in the church.—Burney.

Notes and Queries.

NOTE.—CURIOSITIES OF FUNEREAL MUSIC.—A quaint old writer, translator of a French work on "Rites of Funeral, Ancient and Modern" (P. Lorrain), discoursing of the manner and magnificence of Roman Funerals, observes—"Next (in the procession) came all the Domesticks in mourning, and were followed by Musicians, who plaid to a sad and doleful Tune; the Instruments being diverse, according to the age of the Persons; for they made use of *Pipes* only for *young* People, and of *Trumpets* for the *ancient*. These Instruments went immediately before the Corps." Our author, who was evidently possessed of some dry humour of his own, elsewhere observes, that as the Lacedemonians sung Hymns in praise of the Dead, and the Athenians made great and solemn lamentations over them, "it plainly appears that some rejoyced and others mourned at the Death of their Relations and Friends." During the lying-in-state of an Emperor (Roman), "the Ladies having placed themselves in certain Galleries, two Quires began a mournful Concert, whereof the one was composed of Boys and the other of Girls, who sang by turns the praises of the late Emperor, from two scaffolds on each side of the throne. These Concerts were followed by an eloquent oration, uttered by his successor." The account of Chinese Funerals, as given by Muret, is sufficiently curious; a large amount of what passes for music with that absurd and cruel people, being used in their extraordinary rites, even to the extent of some rude kind of antiphonal and musical recitation, a Musician delivering himself with a tunable singing voice, to which the people that are within answer in a like musical tone. A general mourning in China would indeed appear to have been a halcyon time for overworked professors, inasmuch as it lasted "three whole years, during which time nobody dared either dance, sing, or play upon any Instrument."

QUERY.—Some information relative to JOHN FRANCIS DE LA FOND, who wrote "A New System of Music, both *Theorical* and Practical, and yet not Mathematical;" and was ever more than the first volume published? H. O.

REPLY.—TANSUR (MUS. STAN., III. 120, 135.)—"E. P." will find a short notice of Tansur in Choron, the only biographer who notices him. Watt only notices the "Beauties of Poetry." Tansur is an uncommon name, and he is the only author of that name. Is it foreign? He usually calls himself "Musico-Theorico," and signs himself "Harmonius Servant." He published—

I. "A Complete Melody; or the Harmony of Sion. 1735" (Choron's date).

See "E. R.," *Mus. Stan.*, Vol. III., p. 135.

II. "Heaven and Earth; or the Beauty of Holiness. I. The Book of Proverbs set to Musick. Book II. Solomon's Song in Verse set to Musick. By &c., Author of the 'Melody of the Heart.' Lond. 1738." 8vo. 3s. Pp. 230.

Dated from "Barns, in Surrey, Dec., 1737." After the preface is a poetical encomium, beginning—

"Musick is now to full Perfection come,
And all that were before, are now outdone;
Thy *Harmony*, O Tans'ur, doth invite,
Thy *Verse* divine doth give a heavenly light."

It has a portrait of Tans'ur sitting in his study.

III. Sacred Mirth, or the Pious Soul's Daily Delight, being a Choice and Valuable Collection of Psalms, Hymns, Anthems, Canons, &c. Lond. 1739." 8vo. 2s. Pp. 204.

This work has a portrait of the author sitting in his study, surrounded by a canon. This portrait is very similar to the one abovementioned, but it is better engraved.

IV. "New Musical Grammar and Dictionary, or the Harmonical Spectator, &c. With Philosophical Demonstrations on the Nature of Sound. Lond. 1746." 12mo. 2s. 6d. Pp. 160.

This work is in the form of conversations between scholar and master. The name is spelled "Tansur" throughout. At p. 140 is an advertisement of a new work—"Universal Harmony," and a note, as follows:—"N.B.—That I intend (if God permit) speedily to publish a work, intitled, 'The Excellency of Divine Musick.'"

V. "The Psalm-Singer's Jewel. Lond. 1760." 8vo. 3s. 6d.

This work has the same portrait as the "Elements of Music," only with the date, "Ætatis suæ 60." It is dated from the "Ancient University of Stamford, 1759." The "Psalms and Hymns" are dated, "Boston, 1761." "An Abstract of the Life of Holy David," in prose, begins at p. 152.

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VI. "The Royal Melody, Compleat. 1764." 3rd edit. 1s. 6d. Pp. 260.

At page 140 is a key-board, with the naturals black, and the sharps white. It has a portrait of the author at the age of thirty. It is dated 1730, and is, with slight alteration, an impression from the same plate as the one prefixed to "Sacred Mirth." Dated from "University of Cambridge, 1754." Woodcut of harp-player at p. 34. Advertisement at the end of "The Life of Holy David;—A *Poem.*"

VII. "The Elements of Music." Book. I. Introduction to the Rudiments of Musick; shewing the GAMUT Scale, in its *ancient* and *present* STATE. II. Of TIME, in all its various *Moods.* III. Structure of Instruments, Scale, Pitch-pipe, Organ and Violin, Flute, Bells, Peals, &c. IV. Theory of Sound Philosophically Considered. V. Musical Dictionary. Lond. 1772. Pp. 240. 8vo.

This work by Tans'ur, "Senior Musico-Theorico, Professor, Corrector, and Teacher of Church Music, above 50 years" (he must have begun early), is one of the most curious. The beginning is embellished, as usual, with his portrait, "Ætatis suæ 70, Christi 1770." The usual canon surrounds it, with the following verse underneath—

"Here Verse, and Musick, in one Soul unite:
To God's true Glory, and His Saints' Delight."

Evidently, modesty was not one of our author's failings, for in the preface, after naming several "modern writers," from whose works he has drawn—such as Morley, Blow, Purcel—he gives his own name, followed by Green, Holroyd, and Knap, "whose characters are sufficiently known by their laborious works and undeniable compositions." He quotes Shakespear's lines—

"The man that hath no musick in his soul," &c.

but the blank verse does not satisfy him, so, as an improvement, he writes:—"Which I rhyme thus:—

"Trust not the Man whom Musick don't delight,
For why? his Soul is as the gloomy night;
He's only fit for *Treason, Plot,* and *Rage,*
And, as dark Er'bus, with the damn'd engage."

At page 121 is a song, "The Musical Lovers. By W. T., Junior."

VIII. "The Beauties of Poetry. A New Poetical Grammar, on an Entire New Plan. In 3 Books. By William Le Tans'ur, Author of 'Holy David,' in Verse; 'The Christian Warrior,' &c. Camb. 1776. 12mo. 2s. 6d. Pp. 340.

This is a grammar of the English language, in verse. "Universal Harmony," "The Life of Holy David," in verse, and the "Christian Warrior," I have not seen. His works are highly curious, and replete with oddities. They will repay a perusal, if not for the information, at least for the amusement, they afford. R. T.

OLD CITY ORGANS.—ST. CATHERINE CREE, LEADENHALL STREET.—Mounted on a screen of classic wainscot at the west end of this very curious and beautiful old church, is a gallery containing an organ of fine tone in a carved oak case, of very noble appearance. It is quite an antique specimen, having no couplers, composition pedals, or pedal pipes, but simply an octave and a half of pedals to pull down the keys. On the manuals, the naturals are black, and the sharps entirely white. There are two manuals only, lower and upper. The great organ is the upper clavier, compass G G short octaves to D, with the following registers:—Open Diapason, Stopped, Principal, 12th, 15th, Sesquialtera (Bass) and Mixture (Treble), Trumpet, and Cornet (*in disuse*). This portion of the instrument is the work of Father Smith. The choir organ is the lower manual, and has a Stopped Diapason, Flute, Principal, and 15th. The Swell (middle C to D), "goes halves," as it were, with the choir organ, the lower manual serving the purpose of both. It has an Open and Stopped Diapason, Trumpet and Hautbois. The general tone is fair, but the reeds fierce. The organ case is one of the most beautiful in its design to be found in the City, and would well occupy the pencil of a casual visitant, not too far gone in the conceits of modern architects or imitative mediævalism to admire an elaborate eighteenth century organ screen; one rich in the various adornments of well cut mouldings and bold projections, with angel forms which in the darkest period of our ecclesiology were always associated with music and with organs, as emblematical, or at least suggestive, of a better and perfect music in another world hereafter.

"Ah, you don't know what muthical enthuthiathm ith!" said a music mad miss. "Excuse me, madam," replied a wit, "but I do." "Musical enthusiasm is like turtle soup; for every gallon of real there are ninety-nine gallons of mock, and calves' head in proportion."

Organ News.

SPECIFICATION OF THE NEW ORGAN FOR TWICKENHAM PARISH CHURCH, built by Mr. T. J. F. Robson.

GREAT ORGAN, CC to G.		SWELL ORGAN, CC to G.	
1 Open Diapason...	8 feet	1 Bourdon	16 ft. tone
2 Dulciana	8 ,,	2 Open Diapason...	8 feet
3 Clarionet Flute... / Stopt Diapn. Bass }	8	3 Stopt Diapason	8 ,,
4 Principal	4 ,,	4 Keraulophon ...	8 ,,
5 Wood Flute	4 ,,	5 Principal	4 ,,
6 Twelfth	2 2-3 feet	6 Fifteenth	2 ,,
7 Fifteenth	2 ,,	7 Mixture.....	3 ranks
8 Sesquialtra	4 ranks	8 Cornopean	8 feet
		9 Oboe	8 ,,

PEDAL ORGAN, CCC to F.

1 Open Diapason..... 16 feet
2 Stopt* ..... 16 feet tone

COUPLERS—Great to Pedal, Swell to Pedal, Swell to Great.
4 Composition pedals.

By an error in a former impression, the above instrument was described as built by "T. J. Robinson," instead of the well-known firm in St. Martin's-lane.

* Borrowed from Swell.

ADELPHI CHAPEL, HACKNEY-ROAD.—This organ (Eagles', 1858), has just been altered and enlarged by Mr. F. W. Bunting, of Swan-street, Minories, and now contains,

GREAT ORGAN.	SWELL ORGAN.
1 Open Diapason	1 Double Diapason
2 Clarabella	2 Open Diapason
3 Stop Diapason	3 Stopt Diapason
4 Principal	4 Principal
5 Twelfth	5 Fifteenth
6 Fifteenth	6 Trumpet
7 Sesquialtera	7 Hautboy
8 Flute	Pedal Pipes
9 Viol di Gamba	

COUPLERS.

Swell to Great.	3 Composition Pedals.
Pedal to Great.	1½ octave of Pedals.

WEST HALLAM, DERBY.—The new organ built by Messrs. Lloyd and Dudgeon, Nottingham, for this church, was opened on Oct. 11th. It contains 18 stops, 2 rows of keys, 2½ octaves pedal pipes: the lowest octave of the open diapason forming the front, is beautifully diapered. The whole cost about £160, defrayed by voluntary contributions. There was full choral service and a crowded congregation. The organ gave the greatest satisfaction, and was presided at by Mr. Myers of Nottingham.

An Organ built by Gray and Davison, for Birmingham, has been purchased for the Parish Church, St. Pancras, New Road, Euston Square. According to a specification before us, dated 1856, it consists of three manuals and pedals of seven stops, including a Contra Bourdon of 32 *feet tone.*

THE ORGAN IN EDINBURGH.—The Rev. Dr. Lee, of Old Greyfriars, (Established Kirk), the champion of the organ in the land of bagpipes, has announced to his congregation that a sum of £500 has been subscribed for the purpose of erecting an organ in the church. The Rev. Doctor thanked the congregation for their liberal response to his appeal, and he has named a committee of the congregation to co-operate with the elders and deacons to take steps for the immediate building of a suitable instrument.

DR. BURNEY ON LADY ORGANISTS.—"There is almost always a want of force, of learning, and courage in female performances, occasioned perhaps, by that feminine softness, with which, in other situations, we are so enchanted."

Harmony, with the Ancients, meant simply the regulation of a single voice, with respect to the intervals of a given scale or key.

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Portfolio.

POWER OF THE HUMAN EAR.—"In the natural healthy state of the ear there does not seem to be any strict limit to our power of perceiving grave sounds. On the contrary, if we turn our attention to the opposite extremity of the scale, and with a series of pipes exceeding each other in sharpness, if we examine the effects of them in succession upon the ears of any considerable number of persons, we shall find a very distinct and striking difference between the hearing of different individuals, whose ears are in other respects perfect. The suddenness of the transition from perfect hearing to total want of perception, occasions a degree of surprise which renders an experiment on this subject, with a series of small pipes, among several persons, rather amusing. Those who enjoy a temporary triumph, from hearing notes inaudible to others, are often compelled, in their turn, to acknowledge to how short a distance their superiority extends. Dr. Wollaston found that one of his friends was quite insensible to the sound of a small organ pipe, which was far within the limits of his own hearing. He also remembers a relation to have said, that she never could hear the chirping of a hedge cricket. Two ladies of his acquaintance told him that their father could never hear the chirping of the common house sparrow. This is the lowest limit to acute hearing that he has met with, and he believes it to be uncommon. Deafness even to the chirp of the house cricket is not usual; while it is by no means rare to find instances of people who are insensible to the shrill squeak of the bat. The range of human hearing, comprised between the lowest notes of the organ and the highest *known* sound of insects, includes more than nine octaves, the whole of which are distinctly perceptible by most ears. It may be inferred from these facts, without indulging in improbable conjecture, that insects, such as flies and crickets, whose powers appear to commence where ours end, may have the faculty of hearing sharper sounds than any which we know to exist; and that there may be other insects which may produce and hear sounds so sharp as to be beyond our conception."

Table Talk.

Mr. Sydney Smith, Organist of St. Peter's, Saffron Hill, has been appointed Organist to the Wesleyan Chapel, Blackheath.

Mr. James Higgs, Organist of St. Mark's, Kennington, has resigned that position.

Mr. Charles Edward Butcher, of Wath upon Dearne, near Rotherham, has been appointed organist of the parish church, Whitchurch, Shropshire.

As our readers will have observed from an announcement in our advertising columns, the Stock of Messrs. Lamborn Cock, Hutchings and Co., late Leader and Cock, New Bond Street, is to be brought to the hammer by Messrs. Puttick and Simpson, early this month.

"THE NEW CHANT FORM."—We are requested to state that the Recitation Service, published as an exemplification of the new system of chanting advocated in our columns by Mr. John Crowdy, has been used the last few weeks at the Sunday evening service at St. Michael's, Cornhill (Mr. Richard Limpus, organist), and will, we believe, be continued in use.

Among the publications announced by Messrs. Rivingtons, for the new "book season," now rapidly setting in, is *The Church Choirmaster*, by John Crowdy. This publication, we understand, will be in substance a reprint of the papers upon the "Musical Illustration of the Church Service," which have appeared in our own columns, and have attracted so large an amount of interest in ecclesiastical and musical circles.

Mr. Tresidder, of Ave Maria Lane, announces amongst publications for the approaching Season, Christmas Minstrelsy; or, One Hundred and Twenty Carols, Anthems and Chants, Original and Select, with Music New and Old, by Joseph Williams. Revised by Dr. Gauntlett.

COMFORT FOR THE NOISY.—As few persons of refinement are likely to expose themselves to being bullied in a police court, there is every reason to fear that the public will ultimately derive very little benefit from the working of Mr. Bass's Act for the regulation of street music. Another case occurred on Oct. 27th (before Mr. Yardley), when one of these vagabond Italians (whose performance had on this occasion been annoying the Marquis of Westmeath, and probably other gentlemen besides) was dismissed, the magistrate refusing to hear the Marquis, whose attempt to address him led to one of those scenes so frequent in our cheap tribunals. One observation made by Mr. Yardley strikes us, and it is this, that "Justice makes no distinction between Lords and Commons." It is a pity the "worthy magistrate" did not add—as he might have done—"and the law (as administered) affords the least possible amount of protection and countenance to the respectable and peaceably inclined."

DEATH OF MR. JOHN LEECH.—The sudden death of this well-known humourist and draftsman is an event which we cannot pass over without a word of regret, and of tribute to his inimitable talent. Inimitable, alas! we fear it will prove to be. There seems to be little doubt that the progress of the malady which at last resulted in the unhappy gentleman's death, was accelerated by the annoyance he experienced from street music. Mr. Leech was literally driven out of his house in Brunswick-square, some years ago, by the organ-grinders; and when he had secured a house at Kennington, so constructed and situated as to be apparently free from this nuisance, he was annoyed by the constant knocking of some person who lived close by, and had a turn for carpentering. It is highly probable that Mr. Leech would have died of the disease which has carried him off so prematurely (at the age of 48) even if there had been no such things as street organs. But the undoubted fact that these instruments of torture have cut short so valuable a life will, we trust, finally open people's eyes to the fact that, though they may themselves have auditory nerves which are proof alike against street music or the sharpening of a saw, such is not generally the case with that section of their fellow-creatures who cater for the refined and intellectual enjoyment of the rest of the world, either through the means of art which appeal to the eye, or those which appeal to the ear.

M. George Kastner has begun to collect materials for a complete history of Meyerbeer's life and works; it is said he has undertaken it at Meyerbeer's request.

The *Gazette Musicale* (Paris) records the death, at the age of 59, of M. Scudo, a well known musical author and composer, long attached as musical critic to the *Revue des Deux Mondes*.

A French translation of Schindler's "History of the Life and Works of Beethoven," is announced as preparing.

A CHANCE!—The following is advertised in a leading church paper:—

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MUSICAL EXCHANGE.

B. J. will exchange with any one who has a No. 13 of a musical publication called the "Maestro," published in Regent-street, 1844

Obituary.

We are sorry to record the melancholy death, by drowning, on the 21st October, in the New River, of Mr. John Hunt, basso in the choir of St. Mary-at-Hill. Deceased was subject to fits, and no doubt under one of these attacks fell into the water, which was only four feet deep, thus meeting his untimely end. He was married not long since, and was only about thirty years of age.

On the 22nd October, at 10, Campden-grove, Kensington, Fanny Hutchins Callcott, daughter of the late Dr. Callcott, aged 58.

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Poetry.

VILLAGE BELLS.

(For Music.—Copyright reserved.)

Village bells! village bells!
In the old tower swinging,
Village bells! village bells!
Pleasant music ringing:
O'er the verdant pasture-land,
O'er the waving corn;
Village bells! village bells!
Ringing night and morn.

Over hills, over dells,
Sabbath chimes are stealing;
Over hills, over dells,
Sabbath welcome pealing:
O'er the verdant pasture-land,
O'er the waving corn;
Village bells! village bells!
Pealing night and morn.

GAMMA.

THE MUSICAL STANDARD for November 19, will contain the first of a Series of Papers on the THEORY OF HARMONICS, by HENRY HILES, Mus. Bac. Oxon, also other useful and entertaining matter. 102, Fleet Street.

TO CLERGYMEN AND ORGANISTS.—Every reader of this journal should buy an extra copy, for the sake of inviting the attention of his friends (clerical and lay) to the proceedings of "MEDDLE and MUDDLE" the CONTRACTORS. See No. 56, MUSICAL STANDARD.

EVERY BUILDER and ART STUDENT should read "MEDDLE and MUDDLE." See the MUSICAL STANDARD of October 22nd.

EVERY CHURCHWARDEN should read "MEDDLE and Muddle." See the MUSICAL STANDARD of October 22nd.

BIRMINGHAM FESTIVAL.—See the entertaining article on the BIRMINGHAM FESTIVAL in the MUSICAL STANDARD of September 24th (2d.), 102, Fleet Street.

CHOIR MANAGEMENT.—See the leading article on this subject in the MUSICAL STANDARD of September 24th (2d.)

DURHAM CATHEDRAL.—For a highly instructive picture of the state of this Cathedral Choir, see MUSICAL STANDARD of September 24th (2d.), 102, Fleet Street, E.C.

ANECDOTES OF GREAT MASTERS.—For these valuable articles, see MUSICAL STANDARD, Vols. 2 and 3 (various Numbers), 102, Fleet Street, E.C.

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SATURDAY, FEBRUARY 25, 1865.

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Supplement to the Musical Standard.

No. 65.—Vol. III. LONDON, SATURDAY, FEBRUARY 25, 1865. Gratis.

MUSIC IN THE MUSICAL STANDARD. The following Pieces of Music have been printed in the MUSICAL STANDARD, and will be followed by others:—

PARADIES, Minuetto, ... No. 36
CRAMER, "Aria all' Inglese," .. .. „ 38
HANDEL, Air from Water Music .. .. „ 41
BENNETT, from a Voluntary .. .. „ 43
ROSEINGRAVE, from a Sonata, ... „ 49
HUMMEL, Aria .. .. „ 52
CROWDY, Ps. XXXIX., set for Recitation .. .. „ 54
SOUTH, H. J., PRIZE TUNE, "Jerusalem," .. .. „ 59
ROSEINGRAVE, Voluntary .. .. „ 63

ON THE MUSICAL TREATMENT OF THE HYMN CALLED "TE DEUM LAUDAMUS."

BY JOHN CROWDY,

Author of "The Church Choirmaster."

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This difficulty arises from two of its features: first, the irregularity of its logical structure, which is less metrical (using the word in its widest sense, indicating construction by measure), than that of the other canticles; and, secondly, the exceptional shortness of many of its verses.

From each of these two peculiarities arises a separate difficulty. From the irregularity of its logical structure comes incompatibility with a recurring musical formula (such as a double chant); and from the shortness of its verses arises peculiar liability to inelegancies in "pointing."

This great hymn, for the musical treatment of which in public worship it would be superfluous to bespeak at least perspicuity, consists of 29 verses; of which sometimes one, sometimes two, and sometimes three, or more, are closely connected in sense, or even by grammatical regimen; and I propose first to analyze its meaning so far as to arrive at a definite idea of the proper grouping of its verses.

The great theme of the sacred song is enunciated in its first two verses—

(1) We praise Thee, O God; we acknowledge Thee to be the Lord: (2) All the earth doth worship Thee, the Father everlasting.

Then follows an amplification of the great theme of praise. And first is expressed, in two paragraphs, the part which Heaven takes in praising God, as follows:—

(3) To Thee all angels cry aloud; the heavens and all the powers therein: (4) To Thee Cherubin and Seraphin continually do cry (5) "Holy, holy, holy, Lord God of Sabaoth; (6) Heaven and earth are full of the Majesty of Thy Glory."

(7) The glorious company of the Apostles praise Thee; (8) The goodly fellowship of the Prophets praise Thee; (9) The noble army of Martyrs praise Thee.

Then is expressed the part which the Church on earth takes in the universal homage to the Trinity, as follows:—

(10) The Holy Church throughout all the world doth acknowledge Thee (11) The Father of an infinite Majesty; (12) Thine honourable, true, and only Son; (13) Also the Holy Ghost, the Comforter.

At this point the hymn changes from an address to God the Trinity, to an address to God the Second Person: the new address opening with the couplet—

(14) Thou art the King of Glory, O Christ; (15) Thou art the everlasting Son of the Father.

Then follows an amplification of the address to Our Lord the Second Person of the Trinity, which is continued to the end of the hymn, but which, in itself, consists of verses more or less linked together, as here printed:—

(16) When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb; (17) When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of heaven to all believers: (18) Thou sittest at the right hand of God, in the Glory of the Father.

(19) We believe that Thou shalt come to be our Judge; (20) We therefore pray Thee help Thy servants; whom Thou hast redeemed with Thy precious blood; (21) Make them to be numbered with Thy Saints in glory everlasting.

(22) O Lord, save Thy people, and bless Thine heritage: (23) Govern them, and lift them up for ever.

Here, in the midst of supplication, bursts in a couplet of praise:—

(24) Day by day we magnify Thee; (25) And we worship Thy name ever world without end.

Then is resumed the tone of supplication, tempered, ultimately, with the expression of confident hope:—

(26) Vouchsafe, O Lord, to keep us this day without sin. (27) O Lord have mercy upon us; have mercy upon us. (28) O Lord, let Thy mercy lighten upon us; as our trust is in Thee. (29) O Lord, in Thee have I trusted: let me never be confounded.

Such being a rough plan of the construction of the *Te Deum*, let us consider in what degree the usual methods of setting it to music contribute to the illustration of its meaning, or the contrary. And first, let us consider its use to

1. *A Double Anglican Chant.*—With reference to this mode of treatment, it is enough to say that a double chant of necessity divides any form of words to which it is applied into couplets of verses. No one, I think, who has once thoroughly appreciated the literal meaning of the *Te Deum*, would willingly allow it to be sung to a musical form which groups its verses into couplets. Such a treatment is inconsistent alike with reverence for sacred language, and with the undoubted duty of illustrative art to be faithful to its subject-matter. Neither as a question of theology, nor as a matter of taste, can the use of a double chant to the *Te Deum* be justified. The "perfect cadence" with which every double chant ends, is no meaningless phrase of sounds. The effect of the "perfect cadence" is, as its name imports, to place a stop to the flow of the music, and bring it to a rest. We cannot ignore this; musicians, in fact, will not attempt to ignore it; and therefore the use of a double chant to the *Te Deum* cannot be admitted.

But, 2ndly, it may be said, "We use a *Single Anglican Chant.*" This, I admit, is a degree less intolerable. Instead of linking the verses in couplets,—sometimes improperly associating, and sometimes improperly dissociating, one from its neighbour,—as the double chant does, the single Anglican chant makes each verse an isolated phrase, plants a perfect cadence at the end of each, and sins only by dissociating verses from their context. But look, for a moment, what it is to plant a musical full stop, a "perfect cadence," between each verse of the *Te Deum*. Chant it through to a single Anglican chant, and mark the entire destruction of its meaning. Mark how it dissociates the song of the Cherubin from the verb which governs it; how it divides the solemn acknowledgment of the Three Persons of the Trinity into three quasi-conclusive sentences, instead of linking them into a series;—how, in fact, it cuts up the sacred hymn into isolated fragments; and then let me ask whether a single Anglican chant does not do all that music can to destroy, instead of doing what music should do to illustrate, the meaning.

I do not think I need go into the difficulties of "pointing" the *Te Deum* to Anglican chants: they are too generally acknowledged and deplored to need more than a passing reference: they are so grotesque that reverence almost forbids to quote them. How any clergyman can stand in his church and hear such pranks played with solemn words as are played with the *Te Deum* in chanting it to Anglican chants, I cannot conceive: such treatment of secular language by a musician would stamp his composition as a puerile attempt at comedy.

Of the treatment, 3rdly, of this great hymn by *Gregorian Chants*, there is this to be said, it avoids the irreverent inelegancies of "pointing" for Anglicans. The Gregorian is often a shorter form than the Anglican; and, whether shorter or

(*Continued on last page.*)

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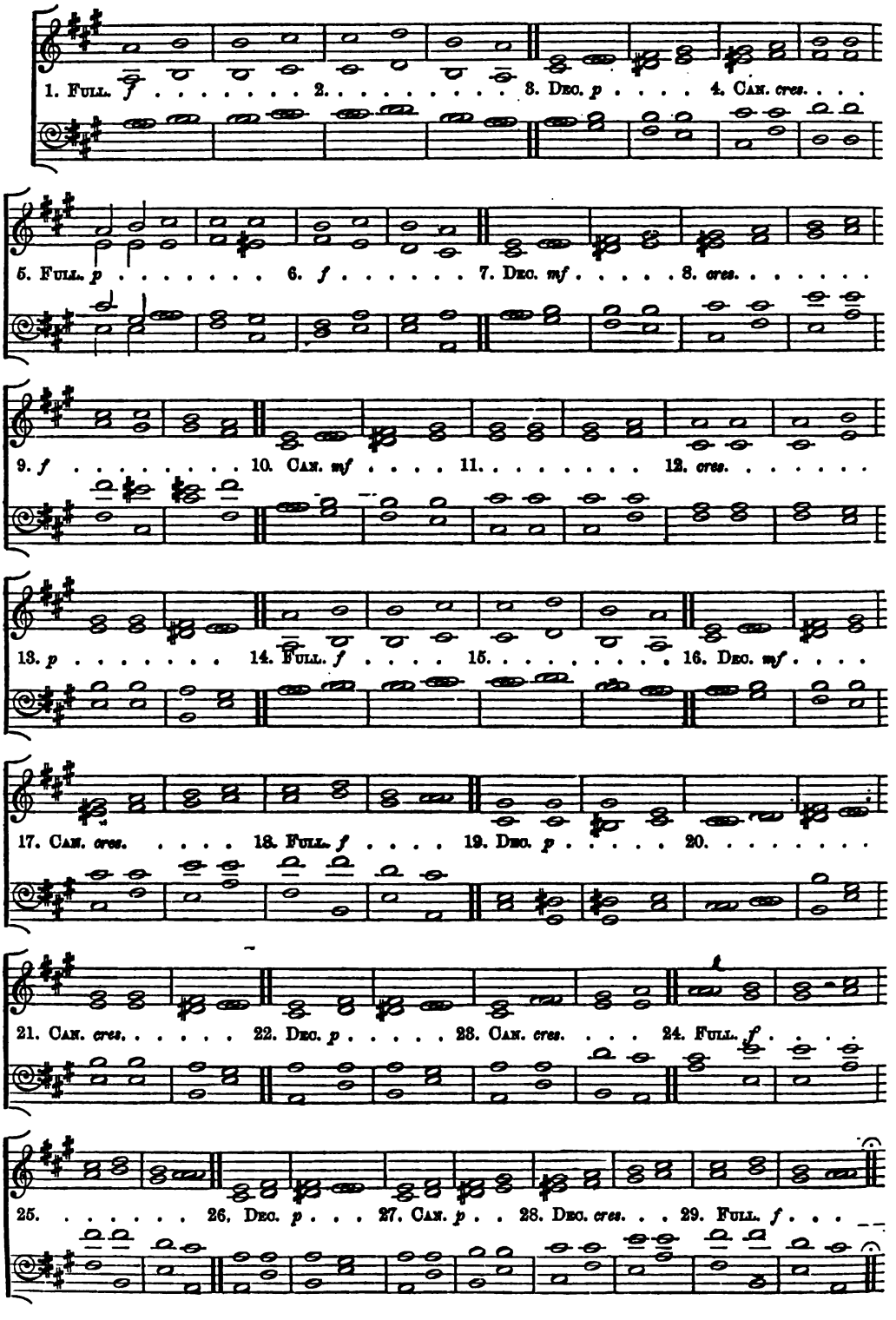
Te Deum Laudamus.

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Te Deum Laudamus.

1. We praise thee,—O *God:* we acknowledge thee to be the *Lord.*
2. All the earth doth wór-*ship thee:* the Father ever-*lasting.*

3. To thee all Angels cry a-*loud:* the Heavens,—and all the Powers *therein.*
4. To thee Cherubin, and *Seraphin:* continually do *cry,*
5. Holy,—Holy,—*Holy:* Lord God of Sab-*aoth;*
6. Heaven and earth are full of the *Majesty:* of thy *Glory.*

7. The glorious company of the A-*postles:* praise *thee.*
8. The goodly fellowship of the *Prophets:* praise *thee.*
9. The noble army of *Martyrs:* praise *thee.*

10. The holy Church throughout all the *world:* doth acknów-*ledge thee;*
11. The *Father:* of an infinite *Majesty;*
12. Thine honourable,—*true:* and only *Son;*
13. Also the Holy *Ghost:* the Cóm-*forter.*

14. Thou art the King of *Glory:* O *Christ.*
15. Thou art the everlasting *Son:* of the *Father.*

16. When thou tookest upon thee to deliver *man:* thou didst not abhor the Virgin's *womb.*
17. When thou hadst overcome the sharpness of *death:* thou didst open the Kingdom of Heaven to all be-*lievers.*
18. Thou sittest at the right hand of *God:* in the Glory of the *Father.*

19. We believe that thou shalt *come:* to be our *Judge.*
20. We therefore pray thee,—hélp *thy servants:* whom thou hast redeemed with thy precious *blood.*
21. Make them to be numbered with *Saints:* in glory ever-*lasting.*

22. O Lord,—save thy *people:* and bless thine *heritage.*
23. Gó-*vern them:* and lift them up for *ever.*

24. Day by *day:* we magnify *thee;*
25. And we worship thy *Name:* ever world without *end.*

26. Vouchsafe, *O Lord:* to keep us this day without *sin.*
27. O Lord,—have mer-*cy upon us:* have mér-*cy upon us:*
28. O Lord,—let thy mercy light-*en upon us:* as our trust is in *thee.*
29. O Lord,—in thee have I *trusted:* let me never be con-*founded.*

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longer, its flexible rhythm and time bend more to the requirements of the words. But, though preferable as regards "pointing," a Gregorian has no more power of expressing the grouping of verses, and thus developing the logical plan of the *Te Deum*, than a single Anglican. There is the same machine-like treatment; the same regularity where the sense imperatively demands variation.

On the other hand, 4thly, the use of *Chant Services* to the *Te Deum* provides somewhat for accommodating the variation of the sense, but, if the Anglican chant-form be retained, it remains liable to the inelegancies of pointing. One or two composers of chant services have relinquished the Anglican chant-form for a shorter phrase of notes: these, I consider, have come very near to what is to be desired in a musical setting of the *Te Deum*; but, then, in providing irregular music for the irregularities of the words, they have, in fact, produced a composition which amounts almost to a cathedral "service," and is so little the easier for the recitation notes it contains, that the composers might as well have gone the length of setting each word to music separately.

But what, 5thly, is the objection to the use of the *Cathedral "Service"* for the *Te Deum?* None of a purely musical nature. Unless faulty in composition, the "service" must be illustrative of the sense, for the form has no bonds of dimension. The objection to a "service" is a practical, not a theoretical one;—it is too elaborate a form for ordinary choirs to execute, or for ordinary congregations to join in.

What is wanted for the "Te Deum" then, is this:—A musical treatment which shall (first) recognize and carry out the natural grouping of the verses, which (secondly) shall not expose the words to indecorous treatment in "pointing"; and which (thirdly) shall be easy for choirs to sing and congregations to join in.

In the next page will be found a *Te Deum* set in the same manner as I have already set the Canticles for Evening Prayer. In putting this setting forward, I do so with a conscientious belief that it is the only method yet devised of chanting the *Te Deum*, by which the sense of the words can be properly expressed in the music without such complexity as to be practically useless to all but first-rate choirs. I will point out in what way the Free-Chant system (as I wish to call it), provides a remedy for the evils of using ordinary chants to the *Te Deum*.

First, as regards the grouping of verses. In the Free-Chant form we have power to group verses together as we please; and the reader will find the verses in the accompanying setting grouped according to sense. By this I mean that no perfect cadence in the music will be found, except at points where the sense of the words comes to a conclusion; and that the harmony runs on till the sense stops, instead of being continually and regularly brought to a cadence, irrespective of the words. If the reader will turn to the printed and "pointed" words which appear opposite the music, he will see that the verses have been arranged in groups, according to the sense, as laid down in the first part of this paper. This grouping is carried out by means of the music, so that the music, instead of being entirely at cross purposes with the words, as in the case of chants, is made to aid in their expression. In the eyes of any man who believes in the meaning of the words, who does not consider them little better than a solfeggio, what can be a greater recommendation?

Secondly, the method here exemplified avoids all the intolerable inelegancies of pointing the *Te Deum* for Anglican chants. There are but two notes (as a rule) in each limb of the Free-Chant form, and as no half verse of words occurs in which there is less than two syllables, no pointing difficulty can occur in using this method.

There is, thirdly, another advantage of the system—the use of two notes only to the chant-form prevents the existence of musical accent as between one note and the other. Several persons, I find from private letters, have imagined that in the Free-Chant system there necessarily comes an accent on the second note. It is not so. The notes represent pitch only; and, as regards time and accent, are to be used just as the words may require. To make it clear what I mean, I will give an example. If the chant-phrase be tonic and second (say A and B), you may set the music to these words as follows—

All the earth doth worship Thee
A - - - - B - -

Or you may chant them thus, if so pointed—

All the earth doth wórship Thee
A . - - B - - .

Fourthly, the form of the Free-Chant admits of the construction of illustrative and varied harmonies,—varied, I mean, not for the mere sake of variation, but for the purpose of suiting the sentiment of the words. As instances of the power which this form gives of adapting the harmonies to the sense of the words, the reader may examine the modulation at the verse, "Also the Holy Ghost, the Comforter"; the minor episode commencing "We believe that Thou shalt come to be our Judge"; and the progress of the harmonies from the prayerful sentiment of the words "Vouchsafe, O Lord," up to the confident expression "As our trust is in Thee."

As regards easiness, it is only necessary to glance at the music of this *Te Deum* to see how entirely its performance must be within the powers of any choir which can chant at all, and within the capacity of any worshipper who can sing at all. So simple, in fact, is the Free-Chant form, that in some instances it has led to an idea (which actual use has always been found to dissipate) that it is necessarily monotonous.

One word as to trial of this *Te Deum*. Music, especially if it be of a novel form, is not to be judged of off-hand. I know cases in which a novel composition has been "tried," that is to say, a few bars rehearsed once, and then a verdict of "Won't do" passed without further examination. Nothing new can be said to have had a fair trial till it has been so far practised that, in the words of an able correspondent of this journal, "prejudice for or against a novelty is worn off," and the music become tolerably familiar to the executants. In practising a new thing various minute difficulties and failures occur, and for these the singers but too often take their revenge by depreciation of the composition. This is especially the case where the form of music is unusual, and where the name of the composer is one not sufficiently well-known to raise a presumption that he knows what he is about.

The following are the rules and directions necessary for performing the Free-Chant, the good effect of which will materially depend upon the distinctness and freedom with which the words are enunciated:—

1. In each half verse recite the words in ordinary type to the first note, and those in *Italic* type to the last note of the bar.
2. The accents, emphasis, and time, are to be those demanded by the words: the notes merely represent pitch.
3. At every dash (—), there must be a momentary, but complete, silence of the voices. (The rigid observance of this rule is necessary to the proper effect of the recitation).
4. The utmost distinctness, and a slowness sufficient for distinctness, must be enforced.
5. Where three notes are assigned to one half-verse, the first clause of the sentence, up to the dash, is to be chanted to the first note; the second clause, up to the italics, to the second; and the italics, as usual, to the last. Thus in verse 4, the first "Holy" (taking the treble part) is to be sung to A, the second to B, and the third to C; the time being entirely *ad libitum*, with a slight pause between each, as indicated by the dash in the words.
6. The recitation must be equable, without dwelling on any particular words or syllables; and without any break between the recitation and the inflect.
7. At every double bar the chanting should come to a momentary pause.
8. The organ accompaniment should be suitably varied: the fitting occasion and convenient opportunity for change of stop or power will generally be immediately after the double bars.
9. If preferred, this setting may be performed without vocal harmonies, all the voices singing the uppermost part in octaves.

Before dismissing the subject let me mention that the Recitation or Free-Chant form has recently had full trial by actual use in the church service, and the result, as stated in several of the London newspapers,* has been entirely satisfactory. Since the plan was first placed before the readers of this paper, as a cure for the endless little difficulties of "pointing," it has at least been demonstrated to be workable, and I trust that, the evil which it claims to be a remedy for being one generally felt, no mere prejudice against novelty will prevent the earnest workers in Church music from ascertaining its merits by careful experiment. J. C.

* The *Morning Star*, *Daily News*, *Reader*, *City Press*, and *London Review*

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*** *All new Advertisements containing criticisms or extracts from other periodicals, are accepted subject to the approval of the Editor or of the Proprietor.*

MUSIC IN THE MUSICAL STANDARD. The following Pieces of Music have been printed in the MUSICAL STANDARD, and will be followed by others:—

PARADIES, Minuetto, ...	No. 36
CRAMER, "Aria all' Inglese,"	„ 38
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The Conditions of Competition for the "Musical Standard" Second Annual £5 Prize appear in this number.

To our Readers and Correspondents.

NOTICE TO THE PROFESSION.—Owing to the bankruptcy of FOSTER and KING, our readers are hereby *cautioned* that the *West End agency* of this paper is *no longer* in any way connected with that firm; and the Proprietary of the *Musical Standard* cannot be answerable for subscriptions, advertisements, or letters addressed to that house. All communications whatsoever on the business of this journal should be made to our Office, 102, Fleet Street.

TO NEW SUBSCRIBERS.—COMPLETE SETS OF THE MUSICAL STANDARD.—Any friends who desire complete sets are earnestly requested to communicate, without loss of time, with our publisher, who has procured a very few of the numbers cut of print. These will be shortly sold out. The price of a complete first volume, bound, will be 10*s.* 6*d.* The second volume can be supplied for 6*s.* 6*d.* (postage extra in each case.) Owing to the constant accession of new subscribers, complete sets are now greatly in demand. The Publisher will give double price for any numbers 9 and 10, in reasonably clean condition.

THE TRADE.—The Trade can be supplied on the lowest terms at our office, 102, Fleet-street, where they should apply for it. For their convenience we have obtained additional and ample accommodation for our increasing business, and the paper may be had wholesale and retail on both ground and second floors at any hour of the day. Back numbers and quarterly parts may now be had. For list of works to be obtained at our office see advertisement.

"J. L.," "S. N.," "A. C.," and others.—It is a constant thorn in our side to have to decline requests to notice concerts to which we have no opportunity of sending a reporter. If we insert any such notices upon private grounds, we must insert all that are sent to us; and the result would be to make certain columns of our journal unreadable, except to those immediately interested. We are sometimes sorely tempted to reconsider our policy in this respect; but we feel sure that even those who tempt us in their own cases would not care to be bored with a recital of the mere doings of other people, such a recital being all we could conscientiously give in cases where no member of our staff has been present. We trust our present correspondents will see the force of these observations.

MR. SAMUEL REAY has written us another letter on the late Newark competition, from which we gladly extract his statement that he, at any rate, "had never met with the anthem used as an exercise, and therefore possessed no unfair advantage." This much Mr. Reay is entitled to be allowed to say, but we must adhere to our decision not to reopen the correspondence.

E. P. R.—Declined with thanks. A private letter shall be written by our publisher.

A. W. (Haverstock Chapel—Position of Organs)—received and unintentionally lost sight of amid a very large number of communications. The subject shall be kept in view.

G. A. D.—Thanks.

ARCHÆOPHILUS.—It is Mr. Ruskin who lays down the position which you defend, and with which we thoroughly agree. The late gifted and eccentric Pugin used to declaim against a class he termed "small Doric men"; but the proceedings of "small Gothic men" in our own day, are becoming nearly as reprehensible and quite as destructive.

RECEIVED.—SACRED HARMONIC SOCIETY, Report of Meeting; also "Meddle and Muddle," (Manchester).—E. W. M. (St. Helens), and others.—Several Articles, including continuation of Spohr's Autobiography, unavoidably held over.—List of sheet music received, &c., also much Organ News, deferred. Many enquiries shall be answered in our next, or by means of a private letter.

BROMLEY ORGAN (Middlesex).—With reference to the report in our last under this head, we are requested to state that Mr. Holditch did not tender; and, so far, that the writer was unintentionally misled. We must also make it understood that the price of £430, at which Mr. Lewis is to build the new organ, is contingent upon his having the old instrument in exchange.

"E. W. M."—Write to a London music-seller; we are not aware ourselves that there is such a publication.

"TROMBONE."—Once more, thanks for your pleasant notes and hearty good wishes. It is not our intention to reprint all our leaders. A suitable anthem for the occasion you mention, or indeed any other, would be most easily found by consulting Mr. B. St. J. B. Joule's Collection of Words of Anthems.

J. C. (Oldham).—Please return the manuscript. We will comply as soon as possible.

E. A. S.—To as many as you like: there is no limit; and there are 1271 newspapers published in the British Islands.

T. H. D. (King's Lynn).—We should suspect, from the age, that the voice has not yet settled, and should advise great care in using it. No one can give the opinion asked without hearing the voice. A communication shall be sent by post.

PROVINCIAL PAPERS.—From the large number of these constantly arriving, it is necessary to remind the senders that the paragraph to which our attention is desired should be cut.

Rejected manuscripts cannot be returned.

*** The increasing extent of our correspondence obliges us to intimate that letters requiring private replies, or return of any manuscript pieces of music submitted to us, must enclose a stamp.

On Country friends we must take this opportunity of urging the desirability of their *Subscribing direct to our office.* By so doing they will procure their paper with unfailing regularity, and at the same time afford the most efficient support to the journal in which they take an interest.

Complaints have reached us from country readers who find it difficult to get the *Musical Standard* regularly and promptly delivered. We beg distinctly to say that in every such case it is the fault of the newsvendor. The *Musical Standard* is published every other Friday at 102 Fleet Street, at one o'clock, and the publisher is in a position to meet any demand that may be made for copies. Our friends will much oblige us by shewing this announcement to any dealer who furnishes some ready excuse for the annoying and needless irregularity in supply.

*** Authenticated notices of appointments relating to Organists, Vicars Choral, &c., are always welcome. Whether new to us or not, we are equally indebted to the senders.

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ENVY, HATRED, AND MALICE.

THAT success excites envy in the little-minded is proverbial; and the *Musical Standard*, having since its establishment been blessed with considerable success, was not unprepared to meet with some unpleasant demonstrations, deriving their origin from that passion which, according to Handel's poet, is the "eldest born of hell." But if ebullitions of envious minds are unpleasant in themselves, as being essentially vile, there is always this compensating reflection for those who are the objects thereof,—that envy necessarily implies on the part of the envious person a consciousness of some sort of superiority in the person envied. To be envious of another is to bear witness of his excellence: when therefore the two or three other periodicals which attempt to constitute themselves organs of the musical profession set up a chorus of railing against ourselves, we can afford to smile, and take comfort in the fact that unless we were enviable we should not be envied.

The chief thing which seems to have developed the evil passions of those periodicals to which we allude, is the great success of our Prize Competition. To have attracted so large a number of competitors, and to have obtained a tune which the public is buying and singing, was an unpardonable success; and no sooner was the prize competition published than our less enterprising and therefore less fortunate contemporaries set upon us and it, like a pack of snarling dogs.

First came on, with a jump and a growl, a periodical which, for the sake of distinction, we will call the *Melodious Globe*. The *Melodious Globe* is not a paper, we should have thought, to be anxious lest the *Musical Standard* should poach upon its preserves. Its weekly columns are devoted, principally, to letting off the frothy buffoonery which brims over in the mind of a person calling himself every week, with a tiresome playfulness, Mr. Ap'Mutton, and to the reprinting of critiques on musical performances, from the columns of a leading daily paper. In neither of these departments of journalism had we ever the slightest intention of trying to supersede our contemporary. We have not started an Ap'Mutton, nor set up as printers of second-hand critiques. The idea of our success, however, was too much for the *Melodious Globe;* it had its little fling at our prize tune, and we hope it feels all the better for it.

Meanwhile, the success of our competition had been working in the mind of another contemporary, and the first result was one with which no one could quarrel: its proprietors followed our own example. Whether they found that their doing so was not attended with a success like ours we know not; but certain it is that, while advertising a prize themselves, their pages all at once began to bristle with abuse of us, our tune, and all the arrangements therewith connected, whether public or private. Not having received a single complaint ourselves from the candidates who did not get the prize; having, on the contrary, received the unasked-for testimony of many of the non-successful competitors to the excellence of the successful tune,—we confess we were somewhat surprised to find our arrangements animadverted upon in such a quarter, and a suggestion made of unfair play. Most people, we imagine, would think that if those immediately concerned were satisfied, it was no business of the *Limited Trumpet*, or of any other weakly periodical, to interfere. And the utter causelessness of the interference is best shown by the fact that not a single one of the unsuccessful candidates for our prize made the slightest sign of sympathy with the complaint, or accepted the gratuitous championship of our envious contemporary.

This last week a third small cur has set up a snapping at our heels;—a paper which we will call, for convenience, *The Ream*. This little monthly three-penny-worth (?) has lashed itself quite into a rage. In one page of a number, in which the principal article is one declined a twelvemonth ago by the *Musical Standard*, and the principal critiques are taken from the *Melodious Globe* (aforesaid), which in its turn had taken them from the *Times*,—occurs a half-column headed "Notices to Correspondents." Under this head, for want of more than a couple or so of correspondents to answer, the editor is wont to vent his spleen under the disguise of replies to imaginary querists. For this present occasion he has invented "A Village Schoolmaster," who is supposed to make some enquiry respecting Mr. South's Prize Tune. The editor, galled, doubtless, by having to report, in another column, a choral gathering at which he knew, (though he takes care not to say), that the hymn was used and admired, and having made his own opportunity by inventing a "Village Schoolmaster," goes at our tune with a savage rush. "*Avoid it*," he says, "*as you would Satan*"!

Such, we have thought it well to inform our readers, are some of the unintentional tributes to our success which have lately appeared in the columns of the smaller-minded of our contemporaries. May we never have a prize tune which fails to excite envy; may we be long favoured with the hatred of such rivals; and may their malice be always expressed in terms as likely to defeat their own object as the choice passage we have just quoted!

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THE MUSICAL STANDARD £5 PRIZE FOR 1865.

THE conductors of the *Musical Standard* beg to announce that they will this year give a

PRIZE OF FIVE POUNDS

for the best new setting to music of the hymn, "Lo, He comes with clouds descending," under the following conditions :—

1. Each manuscript must be addressed and forwarded, post free, to the *Editor* of the *Musical Standard*, 102, *Fleet Street, E.C.*
2. Every composition must bear a motto legibly inscribed upon the face of the manuscript, and any manuscript bearing name or address will be excluded from the competition.
3. The motto of the successful tune will be announced in the *Musical Standard;* and the composer will then be required to make good his title to the prize by sending in a duplicate of his manuscript, accompanied by information as to his name and address.
4. Manuscripts may be sent in up to the 30th day of September next, after which date it will be impossible to receive them.
5. The successful setting will become the copyright of the proprietary of the *Musical Standard.*
6. Tunes occupying two verses of the words will not be excluded on that account from the competition ; but any settings too elaborate for ordinary use will render themselves liable to rejection on the ground of their form, and irrespective of musical merit.

The attention of all intending competitors is earnestly requested to the foregoing conditions, as exact compliance with them will save much unnecessary trouble.

Musical Standard Office, 102, Fleet Street, E.C.
MARCH 10, 1865.

HANDEL COMMEMORATIONS.

Did we need any reminder of the near approach of the chief event of the present season, the appearance of the usual *avant courier* announcing the programme of the coming Handel Festival would incite us to a few observations. These we make the more readily, seeing that one of these triennial enterprises has not occurred since, in August 1862, we issued the first number of our *Standard.* The festival of 1865, will thus be the first of the kind as far as our journal is concerned. The idea of a "Handel Commemoration," as most of our readers will scarcely need to be informed, drew its origin in the year 1783, from a conversation between three individuals, of whom Joah Bates, the amateur organist, was one. The year following forming a complete century since the birth, and an exact quarter of a century since the decease, of Handel, was considered to afford a very fitting opportunity for the exhibition of a performance "on so grand and magnificent a scale as no other part of the world could equal." King George the Third, whose attachment to Handel's music was proverbial, honoured the undertaking with his warmest patronage ; it was then arranged, partly at least, through the thoughtful benevolence of a bishop, that certain of the proceeds should be devoted to a purely charitable purpose apart from the musical fund, which benefited largely by this and subsequent celebrations.

The first Handel Festival, the great commemoration of 1784, derived additional *eclat* from the really elegant and ample history penned by the most erudite musician of the time, at the request of the noble patrons of the undertaking. This history, dedicated by Dr. Burney to the king, was prefaced by a biography of very considerable literary value, long regarded as a model for works of that description ; and being further enriched with some excellent engravings by Bartolozzi from the often graceful pencil of E. F. Burney, is a work over which the musical and "bookish" will long delight to pore. The first performance took place on Wednesday, May 26, in Westminster Abbey, a locale above all calculated to enhance the effect of a performance sublime and then doubly interesting from its novelty. It included :—The "Coronation Anthem," the overture to "Esther," the Dettingen Te Deum, "Overture," with the "Dead March" in Saul, Part of the Funeral Anthem, "Gloria Patri," from the Jubilate, "O sing unto the Lord" (Anthem), "The Lord shall reign" (Israel).

The second performance, on the 27th, was held in a building known as the "Pantheon," still familiar as far as concerns at least the locality and name. It may be new to many to read the "travelled" Doctor's deliberate assertion that this building so far surpassed "in beauty any other place appropriated to public amusements throughout Europe," that it was "infinitely more the wonder of foreigners than natives." As the performances in the church served to illustrate Handel as an ecclesiastical composer, the concert in the Pantheon displayed his supereminence in the secular and dramatic style. The third performance, on the 29th, was again held in the venerable Abbey, and consisted of the *Messiah*, upon which the analytical remarks by Dr. Burney in the history before alluded to, furnished the idea of the "analysis" of the oratorios so familiar in our own days. At a fourth performance, in the Abbey, on the 3rd of June, by command of the King, who warmly patronized the undertaking from first to last, were repeated the overture to Esther, the Dettingen Te Deum, part of the Funeral Anthem, and the Coronation Anthem, "Zadoc the Priest," with several other compositions, including an air, choruses, and concertoes.

The fifth performance, by the Queen's command, on the 5th of June, was again the *Messiah*. "At this second performance of that matchless oratorio," (writes Burney) "his Majesty was pleased to make the signal himself . . . . not only for the repetition of this, but of the final chorus in the last part, to the great gratification of all his happy subjects present ; and perhaps," he adds, "the subjects of no sovereign prince on the globe were ever before so delighted with the effects of a royal mandate." The perusal of the account of this festival can but remind the reader of a time when royal patronage was publicly afforded to the music of the church—a gracious patronage long lost.

Thus ended the fifth and last of a series of performances which had a more immediate, and at the same time more lasting effect upon the art than almost any event before or since. Similar festivals upon an enlarged scale were immediately, and for a time annually repeated. The pro-

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vincial meetings were moreover both numerous and considerable; the meeting too, of the three choirs at Westminster was at once honoured and benefited by the presence as well as the patronage of the Sovereign. In 1791, a meeting of considerable extent took place in the Cathedral Church of York; but, without entering into a minute record of this or other affairs of the kind, it will suffice to hasten to the festival, next in importance to that of 1784. We may however, remark, that in the year 1791, the Abbey Church of Westminster being no longer available for musical performances of this kind, owing to some scruples on the part of the authorities, an annual meeting was held, at the suggestion of the King, in the parish church of St. Margaret. Ejected from even this far inferior shelter, the performance was shifted to the Chapel Royal at Whitehall, where at length the profits dwindled to a five-pound note! Again the directors appealed to music-loving royalty, and an annual performance of the *Messiah*, countenanced by the presence of the King for the purpose of ensuring it the necessary support from the *haut ton*, was thenceforward given for the benefit of the fund.

In September, 1823, took place the well known York Festival, which like its prototype at Westminster nearly 40 years before, possessed its own historian, and a history even more elaborate and scarcely less valuable. The first day's performance, on the 23rd, although not entirely confined to the works of the mighty master, contained selections from his *Judas*, the *Dettingen*, *Athalia*, *Jephtha*, and *Joshua*, &c., also the overture to *Esther*. The second day presented the *Messiah*. Of the third, the chief items were the "Coronation Anthem," "What tho' I Trace," a selection from Mozart's *Requiem*, a chorus by Leo, the celebrated "Angels ever" (*Theodora*), "From the censer" (*Solomon*), and part of Haydn's *Creation*. Here we must digress for a time to record a fact and extract a criticism which cannot fail to deeply interest our readers.

After the chorus by Leo, beforementioned, was introduced Dr. Croft's well known tune St. Matthew's, which, placed as it was, says Crosse,—

"Presented to the audience as great a contrast to the preceding pieces as could probably be afforded by any two styles of sacred music whatever. It was sung in alternate verse and chorus, accompanied on the organ only, and introduced by a prelude by Dr. Camidge, which commanded the most profound attention from its deeply solemn and appropriate character; and evinced that just sense of the nature and use of this noble instrument, which Milton ascribes to the 'skilful organist whose whole symphony, with artful and unimaginable touches, adorns and graces the much studied chords of some choice composer.' It has been objected indeed by some that a psalm-tune was not altogether suitable for a meeting like the present, and that it was a waste of the strength of so large a vocal band to employ it upon a piece of simple harmony. The objection as to propriety may not be without weight when applied to the performance of psalm-tunes at concerts, even at those of the *Antient Music*; where according to Mr. Greatorex in the preface to his *Parochial Psalmody*, several of them (including the present tune, which is given in that work) are annually performed with sublime effect; but surely their devotional character does not disqualify them for the interior of a cathedral; and musically speaking, independently of the relief afforded by variety of style, their introduction may be justified by the consideration of the improvement in the taste of the public for this noble but neglected portion of divine worship which their *accurate and impressive performance* may reasonably be expected to produce."

The fourth and last performance in the Minster included portions of Graun's *Te Deum* and Haydn's *Seasons*, Arne's *Hymn of Eve*, "How cheerful along the gay mead," a portion of an anthem by Croft, arranged for a full band by Mr. Greatorex (then organist of Westminster Abbey), scene from Handel's *Belshazzar*, also choruses from *Joshua*, *Samson*, *Deborah*, and *Solomon*, with a selection from *Israel in Egypt*. Beethoven's Alleluia (*Mount of Olives*) was also given; besides, a few items which it does not seem needful to particularise. In this sketch we have mentioned only the performance in the cathedral. To the evening concerts it is scarcely necessary to allude. We have briefly touched upon these two great landmarks of musical progress, as through the circumstance of their being minutely recorded they have proved of more than ordinary value as a precedent or an incentive to those who in our time have carried out similar performances on a vastly increased scale; and because they must ever, as the early realisations of a great idea, be regarded with lasting interest by all to whom music is not a matter of indifference.

CHORAL FUNERALS.

Within the last few weeks have occurred some remarkable occasions for the employment of music in religious ceremonial. The funerals of Cardinal Wiseman and of the Duke of Northumberland—the one at the Roman Catholic "pro-cathedral," and the other at Westminster Abbey—were carried out with all the musical illustration of which the ritual of their respective communions is capable.

At the funeral of the Cardinal, the mass sung over the body at St. Mary's, Moorfields, was the old Gregorian Requiem, as arranged by Novello, selected, it was understood, in compliance with the express wish of the deceased, in preference to the beautiful and impressive, but more elaborate strains of Mozart's Requiem. The effect of the responses, as sung by upwards of three hundred priests, under the musical direction of Dr. Crookhall, is described as having been exceedingly solemn and effective. After the mass proper, came a ceremony called "precatory absolutions," the music for which was specially arranged by Dr. Crookhall, from a version obtained from the Papal Chapel at Rome. The accounts in the daily press do not betray much signs of a spread of musical knowledge among reporters. The following account, from the *Standard*, is the nearest approach to a musical report of the ceremony, though the writer's notion of Gregorian tones is a somewhat odd one. He says:—

"It was wisely determined that the ancient music should be sung. Few, save regular church-going Roman Catholics—and, indeed, not many of them—have ever heard a pontifical mass to the ancient music. With the masses of Mozart, and Hummel, and Palestrina—exquisite as are most of the works of these—the old Gregorian music has on grand occasions seldom been allowed to compete. But with such an occasion the ancient plain tune harmonised better than a more sparkling work would have done, and it also gave those who were present some idea of the adaptability of the age-worn, but still vigorous tones, which seem to be as well fitted for the grand cathedral as for the simple mission-chapel, and which have the advantage of making the words of the mass in some sort comprehensible to others than the priest, the acolytes, and the choristers. The choir of priests—for none but priests were allowed to sing the mass for the repose of the soul of the Cardinal—among whom were a goodly number of discalced Carmelites, Capuchins, Dominicans, and other "regular" orders, commenced the 'introit,' *Requiem æternam dona eis Domine*, and the rich volume of sound swelling, in the soft cadences peculiar to the Gregorian tones *(sic)*, produced a magnificent effect."

On Tuesday, the 28th, was sung a "Solemn Requiem Mass," for the repose of the soul of the Cardinal, at the Italian Church, Hatton Wall, a place of worship at which an orchestra is regularly used, and, generally, professional singers engaged. The music here was Mozart's unequalled Requiem; but it is impossible for the impartial critic to say that the execution was at all worthy of the music or the occasion. The professional singers did the verse parts well enough, but there was neither a sufficient nor a satisfactory

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chorus, without which, it is needless to say, this great masterpiece should not be attempted. The most satisfactory sound we heard on this occasion was that proceeding from a magnificent bell which the chapel possesses, whose deep and powerful tones (amongst which comes booming to the ear, with a startling distinctness, the harmonic of a sixth below) gave a gloomy grandeur to the climax of the funeral ceremony, the elevation of the host.

In the same week as that in which Cardinal Wiseman was interred, that is to say, on Saturday the 25th ult., the late Duke of Northumberland was buried, with the full choral service of the English Church, in Westminster Abbey. "In both cases," says the *Times*, "the services within the churches were very beautiful, but the mournful simplicity and touching grandeur of the sublime ritual of the Church of England contrasted favourably with the gorgeous and mysterious pageant which marked the somewhat similar observance of the Church of Rome at Moorfields." The funeral reached Westminster Abbey soon after 1 o'clock, and the body was borne through the great western doors of the Abbey, and received at the entrance by the Right Rev. the Dean (Dr. Stanley), the Rev. Canons Wordsworth, E. Hawkins, W. Conway, E. Nepean, the Canon Residentiary, the Rev. J. Jennings, the Minor Canons, the Lay Vicars and Choristers; and the procession at once commenced moving up the nave, the choir singing Croft's and Purcell's beautiful music to "I am the resurrection and the life."

The coffin was borne up the centre of the chancel, and deposited in front of the Communion-table, when the Psalm, *Dixi custodiam*, was chanted, and the Lesson read. This was followed by Croft's sublime composition, which none can ever hear unmoved, not only for the solemn words, but for the exquisite setting of the fine passage beginning, "Man that is born of a woman hath but a short time to live." The procession was then re-formed, and proceeded through the nave to the southern side of the chancel, to the spot where the grave was prepared, on the eastern side of the St. Nicholas, or Percy chapel. The choir were accommodated on a raised platform, backing upon the shrine of Edward the Confessor; every nook and cranny from which a glimpse of the ceremony could be obtained was occupied, and even from the giddy height of the clerestory might be observed ladies looking down upon the solemn sight below, and listening to the sacred music. The remainder of the service was concluded by the Dean, and the choir then sang, "I heard a voice from Heaven," which was followed by the touching and mournful strains of Handel's, "His body is buried in peace, but his name liveth for evermore."

The choir was composed of Messrs. Barnby, Foster, Porter, Dawson, Lawler, Whitehouse, Montem Smith, Cumming, Benson, Brownsmith, Machin, and Bradley, assisted by Messrs. Distin and R. Wilkinson and the boys of the Abbey.

St. Patrick's Cathedral, Dublin, has been magnificently renovated through the munificence of Mr. Guinness. A new organ has been erected by Messrs. Bevington, and at the opening services on the 14th ult., it was played by Professor Stewart, Mus. Doc., the choristers present being those of Christ Church, the College and Castle Chapels, and St. Patrick's Cathedral, Armagh. The service was Gregorian *and* Anglican, the psalms for the day were sung to a double chant. The Communion Service was choral throughout. In the evening, the Anthems were Purcell's "O give thanks," and after the Sermon Dr. Croft's "God is gone up." An account in a church paper describes the musical arrangements as "wholly under the control of Precentor Todd," and the name of the organist is in no way allowed to transpire.

DIOCESE OF MELBOURNE.—A correspondent writes:—A church in this diocese in which anthems have been sung, without intermission, for the last two years, was lately served with a notice from the Bishop that it was his intention to visit the church, and that he therefore requested that there would be no anthem.—*Church Times.*

Opera and Concerts.

Moliere's play, *Le Medicin malgre lui*, is almost as familiar in England as Shakespeare's *Merry Wives of Windsor*, and not a few of our readers can perhaps conjure up reminiscences of the days when they laboured through it at school by the aid of a French dictionary. No play has been more frequently brought before the public in its original language, both at school speeches and amateur theatricals; and its appearance in operatic garb at COVENT GARDEN THEATRE has accordingly the advantage of preparation, so far as regards a knowledge of the plot. The music, by M. Gounod, is, like that of *Faust*, thoroughly original and full of melody. The work was first produced at the Theatre Lyrique, at Paris, in 1858, a year before the production of *Faust*. It was at that time little noticed, and probably would never have been heard of again, if *Faust* had not raised a presumption that any work of M. Gounod's must necessarily be worthy of production. In the music of the *Mock Doctor* (such being the very inaccurate translated title in English) is a most successful embodiment of the spirit of Moliere's play, which brims over with genuine humour. In the overture we are occasionally almost reminded of Handel, so broad and free is its style. Miss Poole, as "Martine," wife of the Doctor, acts in her usual vivacious style. The Doctor, "Dominique," is capitally personated by Mr. Henry Corri, whose acting throughout is one of the chief dramatic attractions of the opera. He sings an address to his bottle in the first act, which was encored with the greatest enthusiasm, though it consists of four verses. There is a quaint flute prelude to it, and a piquant pizzicato accompaniment. In fact, the graceful accompaniments form one of the chief beauties in the work. Very little brass is used, and the voices, thanks to the judgment of the conductor, are never overpowered. At the close of the first act is a chorus remarkable for its quasi-contrapuntal treatment; a theme being first given by the male voices in unison, and a second by the women in unison, both melodies being subsequently united in a splendid piece of four-part writing, for the repetition of which the audience—not as a rule easily raised to enthusiasm by a chorus—insisted upon the curtain being again drawn up. In the introduction to the second act, a pretty air is worked out alternately by hautboy, clarinet, and flute, and is woven into a prelude to a lover's serenade, sung by Mr. Haigh, which, however, is one of the very few weak numbers in the opera. Madame Fanny Huddart, as "Jacqueline," has a rustic song, which she sings nicely, and which is noticeable for the introduction of the drum into the accompaniment, it being almost the only time this instrument is used throughout the opera. A good comic "sextuor" [why not "sestett?"] follows, in which "Lucinda" (Miss Thirlwall), at other times a *muette*, takes a very audible part. The finale to this act is again a fine bustling piece of writing, the irresistibly comic gesticulations of Mr. Corri, acting as "conductor," reminding one of a certain gentleman with a black face on Ramsgate Sands. In the third act, the principal air is "Hail, physic," sung by Mr. Corri. The words are uncommonly good, and the music well suited to them. Altogether, we imagine, the "Royal English Opera Company" will find this clever French work much more attractive than the native works which it was their avowed object to introduce to the public, and which we should have been most happy to have welcomed, could we have done so conscientiously.

Mr. W. Harrison's season at HER MAJESTY'S THEATRE has been brought to a close by two benefit nights, the first on Saturday last, when Miss Louisa Pyne was the beneficiare; the second on Thursday last, when the lessee himself took a benefit, not, we fear, without sorely needing it. Mr. Harrison's financial failure, which it would be foolish

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to ignore, is another proof that English operatic compositions are an insufficient attraction to the majority of opera-goers. This result cannot proceed from any other cause, as all the operas produced this season have been placed upon the stage in excellent style, and the band, chorus, and principal singers have been equally good. Latterly, no doubt, the fact of Mr. Swift being the only *tenore robusto* on the staff was a drawback, as on several occasions he was unable to perform in *Lara*, which was in consequence shortened or withdrawn. In fact, we think it a mistake to run an opera every night in the week without a double company, as it inevitably wears out the principal vocalists. The two novelties produced during Mr. Harrison's season were *Punchinello*, by W. C. Levy, and *Lara*, by M. Maillart: both had a very fair amount of musical success. The season will also be remembered as that of the *debut* of Miss Susan Galton and Miss Romer, who are both likely to be useful acquisitions to the lyric stage. We think, however, that the generally half-empty houses which have been the rule during the past few months, and which it would have been ungracious to have alluded to at the time, must convince the most ardent stickler for "national opera" that it is folly to attempt to keep the two large houses open on native talent alone. In fact, the pantomime must have been introduced at HER MAJESTY'S solely as a means of drawing the audience which the operas failed to entice. At Miss Louisa Pyne's benefit, *Satanella* was revived, with Mr. Harrison as Count Rupert, and Miss Pyne as the heroine—their original characters. The opera was very warmly received, and was followed by a miscellaneous concert, in which many eminent *artistes* rendered their assistance to do honour to our English prima donna.

The first of this season's MONDAY POPULAR CONCERTS of which the programme has been devoted to one composer was on the 27th ult., when Beethoven furnished five out of six items in the programme, the exceptional item being a serenade from *Lalla Rookh*, by Felicien David, sung by Mr. Sims Reeves, who also gave the well-worn but ever-welcomed "Adelaida," accompanied to perfection by Madame Arabella Goddard. The novelty of the evening was a serenade in D major for violin, viola, and violoncello, which was played for the first time at these concerts, while the fine Kreutzer sonata was heard with increased interest for the eighteenth time! Herr Straus made his last appearance as first violin. On Monday last his place was filled by Herr Joachim, with whom also re-appeared his old ally, Signor Piatti. Thus we have again in London two of the finest quartett players in Europe. A series of three Saturday Afternoon Popular Concerts commences to-day.

The last of the BEETHOVEN SOCIETY'S evening concerts took place at Willis's Rooms on the 25th ult. The programme included only two of Beethoven's works: his trio in E♭, Op. 70, for piano, violin, and violoncello, and his quartett, No. 6, in B♭ for strings. Herr Jansa, who had been announced as first violin, was absent through illness, his place being taken by Herr Pollitzer, who has filled this post several times to the satisfaction of everyone. Madame Arabella Goddard also was absent, no cause, beyond her "not being able to fulfil her engagement," being assigned: Herr Dannreuther was therefore once more the pianist. Fraulein Melhorn made a *debut* with Schubert's "Marguerite at the spinning wheel"; but we cannot say that it was a very successful one. Throughout this society's concerts we may remark that the selection of vocal music has been scarcely worthy of the instrumental works with which it has been associated; nor, in the instrumental department, have we been treated to any but stringed works. If they have the least idea of permanently competing, at a higher price, with the "Monday Popular" concerts, we think they should make an alteration in both these points. The Society are now, we believe, making a tour through the provinces, and we strongly advise our country readers into whose neighbourhood they may come, not to miss the opportunity their coming will afford.

An AMATEUR CONCERT was given at St. George's Hall, Gray's Inn-road, on the 24th ult., in aid of the funds of the church of St. Jude. We regret that the tickets, by a mishap, did not reach us until after the concert, so that we are unable to do more than state the fact.

Ash Wednesday, being one of the days on which the Lord Chamberlain still closes the doors of the metropolitan theatres, was chosen as the best opportunity for holding the annual festival of the "Dramatic, Equestrian, and Musical Sick Fund" at Willis's Rooms. Between the speeches, which included an eloquent address by Mrs. Stirling, a selection of music was capitally performed by Miss Poole, Miss Leffler, Mr. W. Harrison, and other well-known *artistes*. The excellent object of this association, which gives pecuniary aid in time of ill health to musicians as well as members of the theatrical profession, was assisted by donations to the amount of nearly £300, after which the company finished a pleasant evening with a dance.

At Drury-lane Theatre MR. HOWARD GLOVER kept his fast by giving his friends a miscellaneous feast of sacred and secular music, in the instrumental part of which Herr Coenen was announced to perform his eccentricity designated a left-hand solo on the pianoforte. Another morsel, *ad captandum vulgus*, was a new song, the description of which we copy from the programme:—"The Loss of the *Bombay* will be sung on this occasion. Burthen—One cheer, then, for Mandeville, fearless and true; and cheer upon cheer for the jolly-boat's crew! Cheers in which it is hoped the audience will heartily join." As Mr. Glover has thus made capital out of the sad loss recently felt by so many in this country through the burning of one of Her Majesty's men-of-war, we trust that he will not take it amiss if we remind him that a fund is being raised for the relief of the widows and orphans of the officers and crew who perished.

On the same evening the pupils of the ROYAL ACADEMY OF MUSIC gave a chamber concert at the institution in Tenterden-street, Hanover-square. The instrumental music included Beethoven's Trio in B♭ (Op. 11), for clarionet, violoncello, and pianoforte, excellently played by Messrs. J. Williams, H. Harper, and King Hall. Miss Chadwick, a young lady with a very sweet contralto voice, sang "The Baron's old castle," from Benedict's *Undine*, and joined Miss McDonald in a MS. duet, "Softly and tenderly over the lake," by Mr. Arthur Fox, a student. This is a very pleasing production, and was loudly encored. Mr. Hamilton, who sang "The Bellringer," will, we think, be a useful addition to our bass concert singers. His lower notes are especially good. Among the four-part music was a very creditable composition, "Come with the dawn," by Mr. Jackson, a student. The room was filled in every part by an audience many of whom took no ordinary interest in the young performers.

Could Handel's spirit have been present at the performance of *Israel in Egypt* by the SACRED HARMONIC SOCIETY, at Exeter Hall, on the 24th ult., he would have forgiven the little notice it attracted on its first production. Seldom have the soloists, band, and chorus entered with more zest into this gigantic masterpiece. The "Hailstone Chorus"—the most obviously dramatic, though by no means the finest in the oratorio,—was, as usual, redemanded by the audience. Mr. Sims Reeves made his re-appearance, and was received with a hearty welcome; he did not, however,

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sing all the tenor music, but was ably assisted by Mr. Cummings.

The first rehearsal of the metropolitan division of the Handel Festival Choir was held yesterday week, the music chosen for practice being the principal choruses of *Israel in Egypt*,—a choice which never fails to give pleasure to the members of the gigantic chorus. In consequence, probably, of the number of fresh voices recently added to the choir, some of the choruses were less steady than they should have been; but it is scarcely fair or interesting to criticize a rehearsal. A novelty was provided for the basses, to the whole of whom, divided into two sections, was committed the duet "The Lord is a man of war." It did not strike us that the effect was sufficiently remarkable to justify the boldness of the experiment.

ON THE CONNECTION OF SOUNDS.

BY HENRY HILES, MUS. BAC., OXON.

(*Continued from p.* 258.)

55. We have seen that, besides the natural harmonics which a string readily generates, there exists between the tonic and every note of the chromatic scale a connection more or less remote. Thus, although the ear *rests satisfied* with the mixture of sounds forming a common chord, and with that only, it does not object to the transient introduction of other sounds, providing they are afterwards drawn to the position of some of the notes of that chord, towards which the intruding sounds will, inevitably, be attracted.

56. In this manner any note of the chromatic scale may be taken upon the chord of the tonic; but the progression of the new sound will not be unfettered like that of the sounds of the triad itself: the chromatic note will naturally move to that degree of the common chord which lies nearest, and upon that consonant sound it will be "resolved." The discords thus allowed are known as those of the minor, major, and augmented ninths (or seconds), the perfect and augmented elevenths, the minor and major thirteenths, and the minor and major sevenths.

57. But not only upon the tonic may these discords be used. Upon any proper root in the key may any allowed chromatic sound be taken: the name of any note which does not form part of the common chord of the root being determined by the fact that it must resolve upon one of the sounds of that triad. Thus upon A (the sixth of the scale of C) may be written a minor or a major ninth; but not an augmented ninth, because B sharp is not found in the key of C. Or we may employ upon the same root either a perfect or an augmented eleventh; (37) either a minor or a major thirteenth; and either a minor or a major seventh. The last-named discord will, of course, be called G sharp, and will resolve upon the eighth of the chord. Great controversy has prevailed as to what degrees of the scale may be used as roots of discords. Some theorists quote the tonic, dominant, and subdominant; while others substitute for the last-named the supertonic, or second of the diatonic scale. The very fact that, concerning the relative privileges of the subdominant and supertonic, a dispute exists, proves that the resources of the art are not so cramped as to confine us to the use of discords upon three roots only. Why three? If B flat may be taken as an eleventh upon F, why may it not be used as a minor thirteenth upon D, or as a minor ninth upon A? The chromatic sound, and the triads upon which it would be employed, alike accord with the key of C. If it is open to us to write C sharp as an augmented eleventh upon G, why should we be prevented taking it as an augmented ninth upon B flat, as a major seventh upon D, or as a major thirteenth upon E? The author of these remarks contends for the truth now, so far as he knows, advanced for the first time; viz., that the consistency of the use of any sound of the chromatic scale with the key depends upon the manner in which it is used—*i. e.*, as root, third, fifth, or discord; while the true name of the sound (when it forms no part of a major or minor triad upon the root) is shown by its resolution upon the nearest degree of the common chord. If a chord of the tonic be held by the wind instruments of the orchestra, while a chromatic scale is allotted to the strings, the relation of the different tempered sounds to the harmony will not depend on the ascending or descending progression, but upon their position towards the generator of the whole. The second note of the scale is as truly D flat, in the key of C, in an ascending as in a descending series. C sharp would be incompatible with the harmony of the tonic; forming no part of its triad, nor yet any discord resolving upon the triad. It would not be a concordant sound: and, if a discordant note, how could it be resolved? It is no argument in favour of C sharp to say, that it has often been inserted in the ascending scale, because it is undeniable that D flat has been written under precisely the same circumstances, and by the very same authors. The contradiction in practice proves,—not that an ascending chromatic should be written with a sharp—but the want of a governing principle, which, by recognizing the mutual relations of all sounds to a common centre, would have produced consistency instead of confusion. It is strange that, while there is this variety of treatment of the second sound of the ascending scale, there is no difference of opinion whatever as to the name of the second sound of the descending scale. Now, if it be correct to write a sharpened tonic in the ascending scale, *simply because it is an ascending scale*, why should it be incorrect to write a flattened tonic in the descending scale? In neither case is the following note a resolution of the discord. In both cases the preceding sound is that to which all the notes of the scale must be referred.

These arguments apply to the notation of the semitone above the dominant, as well as to that of the semitone above the tonic.

58. The semitone below the major third of the triad in the case supposed—*i.e.*, during the sustentation of the tonic harmony—would be properly written D sharp, both in the ascending and descending scale. E flat would produce, with the major harmony, false relation of the worst kind. The chromatic note would, really, be the discord of an augmented ninth from the tonic, the natural resolution of which is upon the major third; but which may—like any other discord—pass through various sounds at semitonic distance from each other until the part reaches a note concordant with the root.

59. We come naturally to the consideration of the constant practice of musicians, in writing a florid part, of naming the last note upon any chord more with reference to the sound to which it afterwards proceeds than to the root upon which it is actually taken. The same notation is often found even when the parts have an equal degree of motion. This seems to be a relic of the old contrapuntal mode of writing, in which (as Mr. Hullah has well observed) "a musical combination appears as a section of many strata, while to us it is a column—a base with shaft and capital."

60. Thus, we constantly meet with a minor ninth written as an augmented octave, and a minor thirteenth as an augmented fifth. In these cases the notation is correct only by anticipation: strictly speaking, no such sounds belong to the chords actually in vibration at the time. It is difficult to make this matter clear without the aid of examples; but let the reader imagine a chord of C, with the eighth in the treble, followed by a chord of G, with the fifth in the treble. Between the two treble notes C sharp is written. This note has no place in the first chord—the relative chromatic of which is D flat—but referred to the second triad, the C sharp is right, and forms a proper discord resolving upon the fifth. A choice of evils (if such a thing can be) is presented. C sharp bears a false relation to the first chord: D flat would be equally untrue to the second. If this matter were well understood—if, to every student, it was made clear that the notation in general use is one of anticipation—little perplexity could arise. At the same time this mode of writing is opposed to all ordinary rules, tends to mystify the young musician who strives to analyze such passages, and is purely a license, inasmuch as, whatever the tendency of the disputed sound may become when placed over the second root, its bias, so long as the first generator is continued, unquestionably, is to fall. Let the chord of C be followed by another form of the same triad, or by an inversion

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of the chord of F, or by any harmony in which the chromatic note would return to C, and how absurd the C sharp would appear then! And yet that chord of C—even after the chromatic note has appeared—is not bound to go to a chord of G, or to any triad of which D would form a part. Furthermore, besides the singularly exceptional nature of this notation, musical authors are not consistent in adhering to it, even in cases similar to the one cited. A minor ninth, rising a semitone to become the *third* of the following chord, has often been correctly written.

61. Without going into details respecting the various forms in which discords may be used, there is one combination which seems to demand a few words. No chord has given rise to so much conjecture as that known as the "augmented sixth." Some writers have supposed it to be derived from *two* roots: others have allowed it in one form only; thereby restricting, as far as they could, the resources of the Musical Art.

(To be concluded in our next).

Reviews.

Deuxième Concert' pour Orgue. Par G. F. Handel. Transcrit pour Piano par E. Pauer. Schott & Co., 159, Regent-street.

When one of Handel's concertos, edited by so able and thoughtful a musician as Herr Pauer comes before us, we feel that it demands at our hands exceptional attention. Such music is indeed an "oasis in the desert," and cannot but incite the inquiry, why has the art of musical composition so nearly passed from us? though we are not unmindful of the fact that, when a comparison is instituted between the music of a hundred, or a hundred and thirty years ago, and the compositions of the present day, it is, in reality, a comparison of the *cream* of the earlier period—of that whose intrinsic excellence has preserved it—with the whole mass of the publications of to-day. We would fain hope that some even of this latter (probably that which is little known and less regarded) will still live when its writers shall have passed away. That the inventive faculty in musicians is comparatively in abeyance is, however, pretty generally admitted. It would probably not be difficult to discover causes that lead to this result. Among these is a spread of a superficial knowledge. In bygone days few made any pretence to musical knowledge, but, for the most part, they were far better grounded than the multitudes who now-a-days can play or sing (after a fashion), but are almost entirely ignorant of the very first rudiments of the art.

Then, again, the facilities of a cheap press encourage the publication of a vast deal of rubbish, while the acquisition of copies of any music is so easy, that, when obtained, they are far less studied than when, in olden times, the score of a desired work was only to be procured either at a considerable cost, or by the laborious, but profitable task of hand-copying.

The wonderful improvements in the mechanism, the extended compass, and the increased volume of tone that characterise the best specimens of modern pianofortes, have also, in their turn, tended to introduce a class of music which depends more on external, than internal, resources for its effect—in which brilliancy of touch and fulness of tone are more regarded than idea or development, and in which the pleasure to the hearer is rather sensuous than mental, rather debasing than elevating. Not that, for a moment, we think improvement will be, or ought to be, found by a return to four-octave harpsichords, or hand-made copies; but in art, as in all else, great privileges involve corresponding duties.

We shall not pretend to any criticism of Handel's Concerto, which, in its grandeur and beauty, is simply above all criticism. To speak of Herr Pauer's transcription is our task, and we may at once say that in this work the editor has generally discharged his duty in a manner to command our approval. He has filled up the thin chords of the old copy as we believe, had Handel now lived, *he* would have done, and as we believe most of those for whose use the concertoes were first published had knowledge enough to do. In the doubling of the harmonies we trace the hand of the accomplished musician. We regret to miss an oft-enjoyed chord of the 7th on the E♭ at the beginning of the last bar but three of the 1st movement, which has been tamed into a common chord. Our editor has marked this "Grave," in place of Handel's "A Tempo Ordinario Staccato." We thing this a mistake.

The "Allegro" is remarkable for the introduction of some admirably-managed binding notes and suspensions eminently Handelian in effect, but we must not omit to notice the occasional corruption of the text through the variations introduced on the repetition of some of Handel's figures. (See page 7, bar 6; and page 8, bar 14). One passage of parallel thirds is made to begin that motion half a bar earlier than Handel wrote it, and, while we think this innovation no injury to the effect, we should have preferred a more pure text.

But the editor has reserved for the last movement what we cannot but regard as his greatest offence. He has displayed his ability, and his thoughtfulness, but scarcely a just regard for his author, by a method of elaboration wholly at variance with the unaffected simplicity of the composition. The little group of triplets that commences the first bar becomes, in Herr Pauer's hands, a motivo for imitation carried on in all the parts in a way that renders the movement wholly unlike what we believe to have been in Handel's mind when he penned the composition.

If we have spoken freely, and pointed out blemishes, we still confess to have read and played the work with pleasure, and shall be glad to see the other concertoes as ably adapted for the requirements of modern proficients on the pianoforte; but we must express a hope that Herr Pauer will forget his own ability to elaborate with filigree detail, and think more exclusively of his author, and the purity of his text.

(1.) "The Banks of the Avon." Fantasie for the Pianoforte. By Rudolph Nordmann. Lonsdale.
(2.) "Recollections of Shakspeare." Fantasie. Rudolph Nordmann. Lonsdale.

(1.) Of this we must honestly say that there *is* one possible circumstance under which we could safely recommend it. We know that, occasionally, striplings gifted with an awkward love for music, when destined by their parents for another walk of life are very hard to keep from the seductive influences of the keyboard, and that much of their time is lost thereby, to say nothing of the probability of their rushing into the profession under the innocent (and mistaken) notion that, as music is so delightful in itself, no condition of being can possibly be more exquisite, more ethereal, more unalloyed with trouble, than the state of a musical professor or an organist. Dear reader, we candidly admit that these were once our own "vain imaginations." Now, had it been put into the sagacious brain of music-hating "parents and guardians" (and we had a legion of them) to withhold all music from our childish fingers, save and except meagre and ill-arranged distortions of beautiful songs by great geniuses,—for instance, such as is presented by Mr. Nordmann in his fantasies before us, we would answer for it that the torture of such practice had at once extinguished our youthful ardour.

We therefore cordially recommend "the Banks" to any one to whom such circumstances may afford a parallel. Mr.

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Nordmann does not seem to realise the fact that a teaching piece need not, *ipso facto*, be rendered distasteful or a bore both to master and to pupil; or that a good arranger will prove his ability as much by his treatment of an unimportant subject as of a great one. This arrangement is so far suited to the pianoforte that it would at least be worse anywhere else: but youngsters who can "stretch an octave" would be better employed anywhere than on these fantasies, which are as ill calculated to display the beauties of the instrument as anything we have ever had to notice.

In attempting to be easy, the arranger, totally ignoring the best effects producible with little trouble on the keyboard, encumbers the left hand with lumbering chords or octaves, sending the right hand in search of a melody, in whatever uncomfortably distant region of the clavier it is to be found, and in whatever shape it may present itself after transmission through the rather hazy reminiscences of Mr. Rudolph Nordmann, based of course upon a genuine score of the original!

(2.) Concerning this second Shaksperian disarrangement of fine old airs (key no object), and taking it in connection with the foregoing, we can only observe that a friend sent us recently an extract from a daily paper article upon "university politics," in which it appeared that a certain professor stated his opinion that "the mode of preparing the passmen was *as bad as possible*,—the mode of preparing the classmen was *worse!*" *Mutatis mutandis*, our readers will know how to apply it.

SONG. "THE LOST CHORD." Poetry by Miss Procter: Music by Joseph Robinson. (Lonsdale).

It is never agreeable to censure, and we have frequently found occasion to praise the excellent arrangements from the works of classical composers issued by Mr. Lonsdale. We are less fortunate than usual in the present batch. Here we have a song, the words of which commence in a "quasi recitative" ("to be sung in time"), and are of mysterious import.

"Seated one day at the organ
I was weary and ill at ease,
And my fingers wander'd idly
Over the *noisy keys. (!)*
I know not what I was playing (!!)
Or what I was dreaming then;
But I struck one *chord of music (!)*
Like the *sound* of a *great Amen.*

This reminds us considerably of the countryman who, being asked to give a definite idea of the size of a certain stone, replied "he thought it were joost about's big as a loomp o' chalk."

This peculiar "chord of music" resembling the "sound of a great amen," we are further informed in the lyric,

"Flooded the crimson twilight,
Like the close of an angel's psalm."

After which peculiar process, continues Miss Procter,

"It lay on my fever'd spirit
With a touch of infinite calm."

We will not quote the second verse, which, in the poet's striving to be impressive and original, mixes up matters we would never wish to associate with a laugh. We may, however, without offending, continue to trace the fortune of this most curious "chord of music," which, it appears, came from the "*soul* of the organ" (wherever that may have been), and was sought and sought in vain. No known treatises could define it! Goss had it not; neither had Macfarren perceived it. It certainly does not appear in Mr. Robinson's music, which exhibits, however, a proper desire to do justice to the odd words to which he has allied his music. It would be no compliment to the composer to suggest that he had not exceeded this assortment of second-hand imagery. In this song the musician has the best of it.

Correspondence.

A CONFERENCE OF MUSICIANS DURING THE HANDEL FESTIVAL WEEK.

To the Editor of the "MUSICAL STANDARD."

SIR,—In these days of Church Congresses and Social Science meetings, I have often wondered that a similar gathering of musicians, professional and amateur, has never been held. Is it that there is a less unanimous feeling among musical men as to the desirability of an opportunity for interchange of thought, and for comparing notes on the many interesting topics of the past, present, and future? Or is it that the idea has never been put forward in a tangible form? Believing that the latter is the cause, I would suggest to your readers, and to the musical public generally, whether the approaching Handel Festival will not furnish a most suitable time for such a meeting, as a large body of those who both love and understand the art will be gathered together in the metropolis, not only from the provinces, but probably also from the continent.

As to the form which the meeting should take, I would suggest that papers on the current musical topics of the day should be read, to be followed by discussion. A *conversazione*, at which the various musical societies of London might exhibit any objects of interest they may happen to possess, would perhaps be the best form for the concluding meeting of the series. The meetings might be held on the evenings of the three days on which there is no concert by the Handel Festival Choir. With reference to the subjects for discussion at the first conferences, the "Rise and Progress of English Opera" would furnish an interesting theme at the present time, and the discussion might be usefully directed to the causes of its too apparent failure as a distinct school of musical art. Again, the many vexed questions in Church music would be both instructive and useful, if the eminent professors in London could be induced to express their opinions upon them.

The most important point of course is, by whom are the arrangements to be carried out? This I will leave to your readers to suggest. Either they should be placed in the hands of a general committee, or of a body such as Mr. Ella's Musical Union, the Musical Society of London, or the Society of Arts.

The question of "expenses" would of course be an important item in the consideration of this subject, but there is little doubt that if the musical public generally would take the matter up, a sufficient guarantee fund could be raised to prevent any loss.

Leaving the matter for your readers' consideration,

I am, Sir, yours faithfully,

8th March, 1865. CHARLES MACKESON.

MUSICAL TREATMENT OF THE "TE DEUM."

SIR,—Though I have read with great interest the articles contributed to your pages by Mr. Crowdy, and agree with many of his observations, I cannot coincide with him in his total disregard of all precedent, all choral usage, and all rubrical direction. I could point out many instances of this, but I will satisfy myself with remarking, upon Mr. Crowdy's setting of the Te Deum, that the divisions he has adopted are contrary to those which have been accepted from] time] immemorial. All the authorities divide this hymn into three portions, the third commencing "We

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therefore pray Thee," which verse is grouped by Mr. Crowdy with the last verse of the second division. Whilst I would not blindly follow usage, I think that the dicta of any one person, however clever, based on nothing but his own individual judgment, should be received with great caution.

I remain, Sir, yours truly,

Manchester, March 1, 1865. B. St. J. B. JOULE.

FORMATION OF THE "COUNTERPOINT SOCIETY."

Sir,—If this society is formed, I think it should be strictly confined to contrapuntists, or the title "Counterpoint Society," will be only a name.

I agree with Mr. Flowers that the test for membership should be an ode, with a fugue in it of not less than fifty bars, constructed upon the model proposed for membership of the former society,—that is, the subject should be heard in every bar.

If those contrapuntists who are favourable to the formation of this society will send their cards either to the editor of the *Musical Standard*, or to Mr. G. F. Flowers, 25, Avenue-road, Hammersmith, a meeting will be convened at the earliest opportunity, when the rules of the society, with its advantages, can be discussed.

I am, Sir, yours truly,

Rotherhithe. J. C. TILEY.

"MEDDLE AND MUDDLE" AT WESTMINSTER.

Sir,—I read with considerable pleasure the thoroughly just remarks under the heading of "Meddle and Muddle" which appeared in your paper of Oct. 22nd last, as well as the letter of "an Ecclesiologist and Musician," (in No. 57, for Nov. 5), and of Mr. B. St. J. B. Joule (in the paper for Nov. 19). If any one needed to be convinced of the absolute and incontrovertible truth of all that has been advanced in your most interesting pages upon this subject, the following extract from the *Gentleman's Magazine* would I think go far towards that result:—

"Drawings by Mr. —— were exhibited for the *restoration* of the reredos (involving unfortunately the removal of the *solid altar*) in Westminster Abbey." (!)

Upon this, remarks a sensible writer,—

"What in the world does all this mean? The subject is lightly touched upon in the above words, but the sounds are ominous. 'Drawings' for the 'restoration' of an object which has not lost an intelligible feature! Why not state at once that Mr. Architect proposes to remodel the arrangements in the sanctuary? We know that 'restoration' often commences with destruction; but we are fairly surprised to find an architect who does not tremble to lay the hand of violence on Westminster Abbey. From the 13th century to the present day, the 'solid altar' and the sedilia have kept their respective positions. It is very remarkable that the sedilia, now less used than formerly, should all at once be thought to require so much greater distinction than was bestowed upon them in times when the Abbot was a Peer in Parliament.

"The full extent of the injury meditated in the sanctuary has not yet been made known. The present sanctuary is perfect in beauty; but nothing can resist the propensity of Mr. Architect for alteration, for innovation, for destruction. The ornaments of the interior are not rich enough to please him. To the sparkling gems of antiquity around the altar, he must presumptuously add some staring specimens of carved work, which (if they possess any merit at all) are entirely indebted to the ancient models with which he deals so ungratefully.

"The brief statement in the quotation makes known the fact that Mr. Architect, in his regard for '*restoration*,' has taken considerable pains to study the *alterations* of the sanctuary. It was a cloudy and dark day for Westminster Abbey when he entered it with the determination to mar its order and its beauty. It should be remembered that altars are more easily desecrated than consecrated now-a-days.

"The Dean and Chapter of Westminster are not alluded to as countenancing this wanton and injurious attack upon the country's worthiest monument of antiquity. The design is slipped into the hands of a society whose silent sanction to the meditated scheme of barbarity is rashly anticipated: as to the guardians of the church, it is very doubtful indeed whether they are alive to the mischief proposed by the plan for the alteration of the interior."

The editor of the magazine with the somewhat affected title* deserves our thanks for taking up a subject with which church musicians, as you have shown, are intimately connected, and I trust you will find room under the circumstances for the foregoing extract, on the topic which, at first sight, may seem a foreign one to the objects of your paper. Everyone is interested in the fabric, as in the musical services of Westminster Abbey.

It would be well if your readers in the country would report to you upon the occurrence, in their respective neighbourhoods, of any musical barbarities inflicted upon unhappy organs, during the present rage for church emptying.

Yours obediently,

ARCHÆOPHILUS.

Organ News.

Organ for Bombay Cathedral.—An organ has been built for the Cathedral, Bombay, by Messrs. Bishop and Starr, of the Marylebone-road. The following is the specification of the instrument, which was opened by performances on the 7th and 8th by Mr. Archer. Before this paper is in the hands of the majority of its readers, performances will also have been given by Mr. J. Hallett Shepherd, on Friday at eight, and Saturday at three.

GREAT ORGAN, CC to G.

1	Open Diapason	8 feet.	56	pipes.
2	Bell Diapason	8 ,,	56	,,
3	Clarabella }			
4	Stop Bass }	8 ,,	56	,,
5	Principal	4 ,,	56	,,
6	Flute	4 ,,	56	,,
7	Twelfth	3 ,,	56	,,
8	Fifteenth	2 ,,	56	,,
9	Sesquialtera, 3 and 4 ranks		192	,,
10	Trumpet	8 ,,	56	,,
			604	

SWELL ORGAN, CC to G.

11	Lieblich Gedacht	16 feet.	56	pipes.
12	Open Diapason	8 ,,	56	,,
13	Stop Diapason	8 ,,	56	,,
14	Principal	4 ,,	56	,,
15	Fifteenth	2 ,,	56	,,
16	Cornopean	8 ,,	56	,,
17	Hautboy	8 ,,	56	,,
			392	

CHOIR ORGAN, CC to G.

18	Dulciana	8 ,,	56	,,
19	German Flute }			
20	Stop Bass }	8 ,,	56	,,
21	Keraulophon	8 ,,	44	,,
22	Principal	4 ,,	56	,,
23	Metallic Flute	4 ,,	56	,,
24	Piccolo	2 ,,	56	,,
25	Cremona	8 ,,	44	,,
			368	

PEDAL ORGAN, CCC to E.

26	Grand Open Bass, wood	16 ,,	29	,,
27	,, Open Bass, metal	16 ,,	29	,,
28	,, Bourdon	16 ,,	29	,,
29	,, Principal, metal	8 ,,	28	,,
30	,, Fifteenth, do.	4 ,,	29	,,
31	,, Reed (prepared)	16 ,,		
			145	

* The *Anti-Tea-Pot Review*. Conducted by Members of Oxford and Cambridge Universities; a work antagonistic to folly in any shape.

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COUPLERS.

32 Great to Pedals	36 Swell to Choir
33 Swell to Pedals	37 Sub-Choir to Great
34 Choir to Pedals	38 Super-Swell to Great.
35 Swell to Great	

Total number of Pipes, 1604.

3 Composition to Great 2 to Choir 1 to Swell.

Two large pairs of Bellows with different pressure of wind.

The organ has two fronts, one towards the choir, and the other to the aisle. The case is of massive oak, with a superstructure of ironwork enriched with copper and brass, the design being furnished by Roger Smith, Esq., of the Strand.

The whole of the interior woodwork of this organ is of hard mahogany, to suit the climate of India. Every means has been adopted to render the organ safe from the attacks of the white ant.

We are requested to state that the organ preparing for the International Exhibition, Dublin, is the organ built some years ago for the Antient Concerts Society by Messrs. Telford, and is now being merely enlarged.

ST. ANN'S, NOTTINGHAM.—A new organ has been built in this church by Messrs. Lloyd and Dudgeon. The instrument is the gift of the Rev. Henry Tebbutt, the incumbent. Of its quality throughout local accounts speak in terms of warm commendation. The following is a synopsis of its contents:—

GREAT ORGAN CC TO G.

Open diapason, metal throughout	8 feet.
Stop diapason (bass), wood	8 ,,
Clarabella, metal	8 ,,
Keraulophon ,, ...	8 ,,
Principal ,, ...	4 ,,
Fifteenth ,, ...	2 ,,
Spare slide (for Sesquialtra)	
Trumpet, metal throughout	8 ,,

SWELL ORGAN (ALL THROUGH STOPS) CC TO G.

Open diapason, metal	8 ,,
Stop diapason ,, ...	8 ,,
Principal ,, ...	4 ,,
Fifteenth ,, ...	2 ,,
Oboe ,, ...	8 ,,

PEDAL ORGAN.

Grand open diapason CCC (wood and metal), 16 feet, 2½ octaves of German pedals.

COUPLERS.

Swell to great. Great to pedals. Two composition pedals.

It is built on the principle common in Germany, but not often adopted in this country, of one half being erected on each side of the chancel. The key-boards, swell, and great organs stand on the north side, and the open diapason and pedal organ on the south side of the chancel. The bellows are placed in a well below the organ, and are worked from the side, entirely out of view. The connection between the key-board and the pedal organ,—a distance of nearly sixteen feet, is managed by a contrivance of the simplest possible character, the mechanism of which is easily accessible, and not liable to get out of order. There is no upper case to the instrument—the pipes on each side of the chancel being seen in their natural colour.

Mr. Herbert S. Irons, organist of Southwell Minster, opened the organ, and the Rev. Canon Miller, D.D., preached on the occasion. After an hour's sermon which, however excellent in its substance, appears to have completely ignored the musical event of the evening, Mr. Irons played a voluntary of his own composition during the offertory, and after the benediction concluded in the orthodox manner with the Hallelujah Chorus. His performance appears to have given the greatest satisfaction.

BELGRAVE CHAPEL.—A special service for the opening of a new organ, erected by Messrs. Bryceson Brothers, was held in Belgrave Chapel on the 7th inst., Mr. W. R. Tallon, Organist. Mr. John Tunstall, a well-known amateur, performed a selection of sacred music after the service. We hope to give further particulars of the organ in our next.

BRISTOL BANKRUPTCY COURT, FEB. 27.

RE T. L. FOWLE.

We are indebted to the *Western Daily Press and Devizes Gazette*, etc., for particulars relating to the case of Mr. T. L. FOWLE, of Purton, described as "Doctor of Music."

This was a bankruptcy on the bankrupt's own petition. The bankrupt was required to file a three-days' statement of his debts and liabilities, but on (a previous) examination by Mr. Henderson, it appeared he had pledged nearly £300 worth of music plates for a sum of rather less than £9. The value of the plates, the bankrupt stated, would be to him £500 if he were solvent. There were one or two discrepancies in the amounts entered as due to the creditors, and on these grounds, but principally on the omission of the matter of the plates, Mr. Henderson applied for the *petition* to be *dismissed*. Mr. Plummer (for the bankrupt) urged that, the security being much greater than the debt, the transaction was not required to be included in the statement, and even if it were, an amended statement of accounts should be allowed. Mr. Henderson thought there was a great difference in amending a statement and filing a new one. It was stated before the examination that there was no estate whatever, and it really looked to him like a wilful concealment of estate. Mr. Plummer said the observation that there was no estate was his (Mr. Plummer's), and not the bankrupt's. His Honour — "Did the bankrupt contradict it?" The Registrar:—"It was said more in conversation." Mr. Henderson further submitted that the description of the petition was insufficient. It was inaccurate, as shown in the examination, for the bankrupt was not a trader at Purton—he simply lodged in a house there. The bankrupt had, in fact, shown great recklessness in filing his statement. The case was argued at some length.

His Honour, in giving his decision, said it was a very grave omission. He could not too frequently impress upon the minds of those to whom it might be interesting, either now or hereafter, that a person's pledging his oath was a very serious matter indeed, and that he was bound, not only to the law, but to his Maker, to give every reasonable means of truth and accuracy before he pledged his oath to what he had done. He must *dismiss the petition*, though he was sorry for it. He did not of necessity impute anything more to the bankrupt than that he rashly pledged his oath to that which he did not know to be true, and which turned out not to be true. Mr. Plummer applied for time to amend the statement. The Registrar—"That is filing a new account after the first meeting of creditors." His Honour said he was afraid it would be a dangerous precedent, and refused the application.

NOTICES, HISTORICAL AND CRITICAL, OF OUR POPULAR PSALM TUNES.—No. 6.

(Continued from p. 278).

JOB, L.M.

This tune has been unduly extolled by some, and unreasonably depreciated by others. In the writer's judgment it is a fair specimen of its class. Where it is already well known and popular, it may be used with advantage interchangeably with others. The tune is the composition of William Arnold, of Portsea, who, somewhere about 1800, published a set of "*Original Psalm and Hymn Tunes.*" The work contains fifty-seven tunes in various metres, all in score of four parts. The subject of this notice is on p. 17, and is in the key of C.

Several compilers have printed the tune with the name "Arnold" as composer, and hence others have fallen into the natural mistake of attributing it to Dr. S. Arnold.* It should be a principle with editors to give the *Christian* name, in full, of all composers; and, where ascertained, the date of the tune or of its first publication.

* The names of Broderip, Jackson, Stanley, Wainwright, &c., have been used in the same vague manner, and all manner of mistakes and confusion have consequently arisen.

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St. Matthew, C.M.D.

This is another of the melodies contained in the "*Supplement to the N.V.*," mentioned at p. 180. It is there set in D, but for the last century has been written in C. Considering the compass of the tune, and that the bass rises high in some places, the transposition may be pronounced judicious.

Harrison and Webbe published correct copies of the tune, both as to melody and harmony, but various errors have crept into more modern editions. Perhaps the worst version yet set forth is that in the Christian Knowledge Tune Book, where, besides the introduction of various impertinent passing notes, appogiaturas, and chords of $\frac{4}{3}$ on the dominant, the rhythm is altered, and the character of the tune changed, by the insertion of an extra half bar at the beginning of the third, fifth, and seventh strains. In the original, each of those passages commence with a full bar of three minims; the difference of effect is palpable at a glance.

The tune has been always ascribed to Dr. Croft, and, in its *genuine* state, is worthy of that eminent Church musician.

Salisbury, C.M.

A very pleasing melody, first published in Ravenscroft's Psalter, 1621, where it is in the key of G, and set to Psalm LIV. The harmony is there attributed to Ravenscroft himself, who may have composed the melody, as suggested by some, but of this there is no proof. Notwithstanding its excellence, the tune has not often been reprinted. It does not appear in the numerous collections of the last century after "*Harmonia Perfecta*," 1730. Dr. Crotch gave it, somewhat incorrectly, in his book, under the name of "Ravenscroft." Mr. Hullah made use of it, inverting the harmony pretty fairly. It is not in the S.P.C.K. tune book, probably a happy escape. It has got into Mr. Mercer's hymnal, and there undergone much ill treatment. The bass, of course, is altered for the worse in several places. The last strain is made to begin with a dominant seventh—a harmony which finds no place in Ravenscroft's book, and the melody, further on, is altered from B to G. But the most remarkable part of the "arrangement" is that whereby another, and totally different, tune is stuck on to the end,* in order to form a chorus,—the tune being set to the hymn, "Salvation, O the joyful sound!" "Salisbury" was certainly intended for poetry of a very different kind, it being characterized by sweetness and pathos, and was first set to a precatory psalm—"God save me for thy holy name."

H. P.

* Similar tricks have been played with other tunes in the said Hymnal. That called "Ludlow" is compounded from the old S.M. from Ravenscroft, and an adaptation from Winter. "Norwich" is made up of "Fleet Street," by Dr. Howard, and another tune. To say that such proceedings are in bad taste is too little; they are a violation of all literary truth and honesty.

A Paragraph for Lady Singers.—Writing of Italy and Italian Music, a sensible author observes:—"En autres pays et surtout en Angleterre, les demoiselles, par une fantasie d'imitation, essaient de chanter en Italien, au lieu de se contenter avec les chansons nationales de leur patrie; et parconsequent elles se rendent assez ridicules. L'Italien, surtout de la bouche d'une Anglaise, ne ressemble autant le vrai Italien, que le patois d'un paysan de Yorkshire ressemble au langage de la courte de S. Jacques ou a celui de l'universite de Cambridge.—*Annales d'un Physicien Voyageur par T. Forster, M.B., Bruges*, 1851.

A Retort.—Some sixty years ago, a little girl, one of those not very common phenomena termed infant prodigies, daughter of a respectable blind professor of music, being much noticed by persons of fashion, had conferred upon her the honour of an invitation to spend a few days with no less a personage than the Princess of Wales, at Blackheath. Here she became a playmate of the Princess Charlotte, who, saying to her one day, "Do you know that my grandfather is King of England?" naively retorted, "*Well*, and *my* father is Organist of Wrexham!"

Notes and Queries.

A note upon organ music.—In a very incomplete and well-worn copy of *Eberlin's Organ Music*, now before me (published by Goulding in 1801), the following extracts from the preface may not be uninteresting:—

"They are thought to be in Handel's style, and have been approved of by several organists and composers of the first rank in London, who have recommended the publication of them as very useful to the organists and counter-pointists. It may justly be observed that fugues of such an easy, natural, open, fine melody, and so rich in harmony, have never been published before in England—Handel's six excellent fugues for the organ excepted.

"If there is another organ player at hand to play the bass double in the fugues (and particularly the last in this book in E, with the minor third), it will greatly improve the effect."

* * * * * * * *

"A few remarks will be permitted to be made regarding the execution of the present set of fugues:—Firstly, the time ought not to be taken too quick, especially on large-sized organs, considering that a pipe of a greater length requires more time to speak sufficiently out; and in the second place, all the semibreves, minims, and syncopated notes must be properly kept on their full value, particularly in the leading subjects; it being of less importance to sacrifice the regular method of fingering than to spoil the most material effect."

The observation as to the second player would seem to explain certain passages in old music lying beyond the reach of the left hand, and without doubt the peculiar passage in one of Handel's Concertoes, to which you alluded in a recent "editorial." The "firstly" is admirable, and I quote it as a caution which will apply to the performance of other fugues, no less than to much music generally now brought to the organ, which instrument, however altered by mechanical facilities, is still, or ought to be still, the exponent of worthy, grave, and appropriate music—"the music of wise men," if you will allow me to say so.

E. R.

Note.—Purcell and Tudway.—Dr. Thomas Tudway, was one of the second set of Chapel Royal children after the Restoration. He was intimate with the great Purcell, who had been his schoolfellow, and of whose artistic merits he has left the following quaint delineation—

"He (Purcell) had a most commendable ambition of exceeding every one of his time, and he succeeded in it without contradiction, there being none in England, nor anywhere else that I know of, that could come in competition with him for compositions of all kinds. Towards the latter end of his life, he was prevailed with to compose for the English stage: there was nothing that ever had appeared in England like the representations he made of all kinds, whether for pomp or solemnity; in his grand chorus, &c., or that exquisite piece called the freezing piece of music [the frost-scene in "King Arthur,"] in representing a mad couple, or swains making love, or indeed any other kind of musick whatever. But these are trifles in comparison of the solemn pieces he made for the church, in which I will name but one, and that is his Te Deum, &c., with instruments, a composition for skill and invention beyond what was ever attempted in England before his time."

H.

Query.—In Seb. Bach's works (Griepenkerl's edition), appears a very beautiful setting of the choral, *Wir glauben all'*, for two claviers and double pedal part. The same composition occurs in the works of Krebs (edited by Geissler). It also appears in a simplified form: that is to say, with a single pedal part. Who is really the author? Krebs was a good contrapuntist, although he occasionally travelled very close to the pathway of his master, Bach, and has more claim, perhaps, to its authorship than at first glance we might be disposed to accord him. The composition is less in the usual style of Bach than almost everything, known to the writer, of his composition,—there being a more modern style of melody contained therein than is usually to be found in the works of the great Sebastian, which might perhaps point to a later date. The opinion of your *learned* readers is solicited.

S. Y. D.

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Table Talk.

ORGAN APPOINTMENTS.—Dr. G. B. Arnold, organist of New College, has been appointed organist of Winchester Cathedral, by the Dean and Chapter, in the place of Dr. Wesley, who goes to Gloucester, as stated in our last. Mr. Hanson Blackith, a pupil of Dr. Buck, has obtained the appointment of Organist to the Church at Basingstoke, in Hampshire, and has also been elected Choir Master to the North Hants Choral Union. We hear that Mr. Stainer, Organist of Magdalen College, will succeed Dr. Arnold at New College. Mr. R. Sharpe, from St. James' Church, Shirley, Southampton, and late of Launceston, Tasmania, to All Saints' Church, Southampton. Mr. H. Bennett has been appointed to the Organistship of the Parish Church, Spalding.

Mr. J. K. Gedge, a former pupil of Dr. Buck, has been appointed Lay Vicar of King's College, and also of Trinity College, Cambridge, from a trial of skill, at which there were five candidates. "About three years ago," (says the *Norfolk Chronicle*), "we had to record a similar success for Mr. Gedge at Winchester Cathedral. We do not forget his singing as a chorister lad in our Cathedral, and there are at this time four or five boys in the choir whose lovely voices and purity of tone and style promise the certainty of future success in any public trial of skill. The continuous success of Dr. Buck's pupils must be very gratifying to him, and we can but consider it a credit to Norwich."

The Empress of Austria has expressed a wish to be present at the performance of Herr Joseph Rudolph Schachner's oratorio, entitled "Israel's Return from Babylon," which is to be produced the first Sunday after Easter in Vienna, for the benefit of a local charity. Herr Schachner is to direct the performance in person.

A bit of gossip, which may be reported as the latest Roman joke, is that Liszt, who is a furious Papalino, has set the Encyclic to music,—*L'Encyclica Cantata.*

A most valuable collection of musical curiosities (including one of the rarest assemblages of portraits, caricatures, concert tickets, and engravings illustrative of music and the drama ever made), was sold by Messrs. Sotheby on the 3rd, 4th, and 6th inst. Amongst the objects brought to the hammer were portraits of Arne, Boyce, Corelli, Croft, Crotch, Dupuis, Frescobaldi, Geminiani, Handel, &c., also a great variety of drawings, among them portraits of Rossini, Hummel, and others, together with the only oil painting of Henry Purcell known to exist at the present day, and unengraved.

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Musical Illustration in this number, Allegro from a Sonata by Dr. Arne.

To our Readers and Correspondents.

T. G. B. on "Musical Instruction in Schools."—We should be happy to hear from you.

J. T.—Send us your query. We never read the antiquarian periodical you name, and "our paper is the place for musical notes and queries."

A. P. F.—(1) Consult Mr. C. Neate's valuable and interesting *Essay on Fingering, Pianoforte Playing, &c.*, of which Mr. Davies would get you a copy. (2) Refer to our advertisement columns. (3) The new edition (by the late Mr. Amott of Gloucester), of *Lysons' History of the Meeting of the Three Choirs*, is published, and when we have received a copy it will of course be noticed. As we have elsewhere observed, we are not in the habit of reviewing works not forwarded us.

Furioso, or Passages from the life of Beethoven.—A review of this interesting little work appeared in our No. 64, February 11 last.

N. S. H. (Sidmouth).—Letter received; but the accompanying illustration, being on copper, is not available for use with letter press. We think the idea, however, so ingenious that, should our correspondent have, or care to procure, a corresponding engraving on wood, we shall be glad to give both letter and illustration in a future number.

R. A. P. (Penrith).—(1) The appearance of an advertisement in our paper argues no opinion of ours on the thing advertised. Advertisement columns (speaking generally) are open to all who choose to pay; and though each of the seven tune books advertised in our last impression possesses excellent features of its own, there is no editorial recommendation implied in the fact of their being so advertised. (2) According to circumstances.

H. T. P. has our best thanks: under the circumstances, however, we think it better for all parties not to insert a detailed account.

Acknowledgment of Music Received.—We have received from Messrs. Cramer & Co.'s (limited) for notice, a song, "Up the Alma's Height"; also from Messrs. Cocks & Co. a collection entitled "Sacred Harmony," by E. Bunnett, Mus. Bac. Cantab.; also several other pieces, to which attention shall be given. Our usual list of music, &c. received, has of late been shut out for want of space.

D. M. (Cardiff.)—In type.

Flute Harmonique.—Letter shall be sent when we can find time.

S. S.—(1) The composers may take their own views. (2) We really cannot say off hand. (3) Not in cases where concerts are so far away.

W. S.—Nottingham.—Many thanks. In case of overcharge by newsvenders in the country, the best way is to subscribe direct to the office, where all numbers are supplied at 2d. (postage extra), except the numbers 8, 9, 10, 11, which are out of print, and for which we ourselves offer double price.

Wm. G. (Boston).—Shall appear.

PASTA.

IT has been caustically, almost cruelly, said, that a beautiful woman has two deaths to die—the death of her beauty, and the death which is common to all. If this be true of every lovely woman, how strikingly true is it of that more than charming species of the sex commonly called the *prima donna!* To the public, the lady whose name stands at the head of this article has long been dead: a generation has grown up which knew not Pasta; and when it was announced the other day, from the shores of that beautiful Como which has figured on so many a scene-painter's gaudy canvas, that she had died, it was news to most of those who heard or read it that she had recently been alive. The private individual, in fact, (as in the case of how many other once famous persons!) had long survived the public character; Pasta the *prima donna* was a thing of the past, while Pasta the wife, and the mother, has only just ceased to be a thing of the present.

Judith Pasta, whose first name indicates an extraction which at once explains her beauty and her musical genius, was born in Italy two years before the close of the last century; and, for the comfort of struggling youthful artists be it recorded, she who was destined to be so great sang for years in second-rate theatres; and when engaged in great houses, only took subordinate parts as a foil to the then reigning favourite, Catalani. She was married very young; before, in fact, her public career fairly began; so that the romance which in the eyes of the public attaches itself to the youthful unwedded performer, rendered Pasta no assistance in establishing herself in the admiration and affection of her audiences. At the close of her first London season (we mention this also for the comfort of aspirants in all walks of life) poor Madame Pasta, her biographer tells us, "though sometimes spoken kindly of by the critics," was pronounced "a failure." Spoken kindly of by the critics, but pronounced a failure! Of how many a debutante, and of how many a work of musical genius might not this be recorded! Pasta, however, did what was the most sensible thing possible under the circumstances; she returned to her vocal studies with redoubled industry, and reappeared in 1819, gradually ascending to the acquisition of one of the most dazzling reputations ever gained by

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and to sink self, which contrasts most favourably with musical doings in bygone days, where the performer was thought more of than the composer, and the work forgotten in the cadenzas with which the executant might be pleased to smother it.

The only point in which, looking at the musical horizon of to-day, we see any signs of retrogression, or at any rate of non-advancement, is with reference to vocal part music. There is now in reality only one large society in London, Mr. Henry Leslie's Choir, which can be said to be thoroughly competent to do justice to those fine old glees and madrigals of English writers which time can never kill; and, if we except the London Glee and Madrigal Union—which only gives us three concerts this season—there is no other vocal body prominently before the public, of any magnitude, which professes to devote itself to this imperishable class of art. Several bodies whose performances were once of a very high order have given way or sunk into obscurity. And yet progress in oratorios and cantatas, however gratifying, can never make up for a loss in this respect; and we cannot consider the state of music in the metropolis perfectly satisfactory while Mr. Leslie's choir, excellent as it is, remains unchallenged. That the public would support more than one undertaking of the kind we have not the slightest doubt, if the effort were an earnest and persevering one. But the history of the instrumental concerts of the past few years is quite sufficient to show that, in music, it is an error to wait for a demand before furnishing a supply. In all matters of art, musical or pictorial, the public requires to be led, and tutored,—we might almost say, to be bullied. But as a whole, it takes its schooling in good part, and in the end respects and pays its teachers who have had the courage to correct it, even if it does not come to despise so heartily as could be wished, or cease to patronize, the men who have preferred to pander to its ignorance. So, at least, we read the lessons of the instrumental concert-giving of the present day, and we would fain impress the same upon the undertakers of vocal concerts, which, it would be idle to deny, are not directed in anything like the same healthy spirit as that which has made the instrumental entertainments of the day so successful and satisfactory.

No doubt it is, in some respects, comparatively easy to tutor an audience composed of lovers of instrumental music into a love of the classical as distinguished from the pretty and superficial. To appreciate instrumental music at all argues, probably, a more intellectual taste than is implied in liking a song. An audience assembled to hear an instrumental piece is already, to some extent, a picked audience; whereas an audience which has come to a vocal concert, even if it be an oratorio, is composed, nine to one, of people who go into raptures over the songs, think the duets sweetly pretty, but don't quite know what the singers are at in a quartet, and look upon the choruses as a chaos of objectless noises. Vocal audiences, in fact, sadly want tutoring. As things are at present, a good glee, part song, or madrigal, has no chance beside the last popular ballad, or the newest duet: "We come to thee, Savoy," would gain an encore much sooner than one of the most finished four part gems of Mendelssohn.

It is to this state of things that we would draw the earnest attention of concert administrators. Much has been done in the instrumental section of the art to train the public taste to an appreciation of concerted music, and what has been done has notoriously paid in the long run: we cannot believe that it would prove to be otherwise in the case of vocal music.

Opera and Concerts.

The critic who may have frequented COVENT GARDEN for the last fortnight will not have found much opportunity for that without which no criticism is complete—occasion to find fault. There has been little but success, pleasant enough to witness, but dull to relate. Mdlle. Adelina Patti has played her old *rôle* of Amina in the *Sonnambula*, with her familiar sweet simplicity. Mdlle. Lucca, the fugitive of last season, has reappeared as Marguerite in *Faust*, and *Il Barbière* and *L'Elisir d'Amore* have been presented, with the inimitable trio of Patti, Mario, and Ronconi. What more could be desired? More, however, has been achieved, —*Don Giovanni*, with Mdlle. Patti to sing "Batti, batti," Herr Wachtel as Don Ottavio, and Herr Schmid as Leporello.

Mdlle. de Murska has followed up her Lucia at HER MAJESTY'S by a performance of Linda, which, though not so astonishing as a dramatic feat, was still sufficiently successful to prove that the first impressions of her extraordinary vocal powers were hardly exaggerated. More interesting, however, to the pure musician was the magnificent performance given at this house of Beethoven's *Fidelio*, with Mdlle. Titiens as Leonora. Its revival last year, and its short run of four nights, owing to the untimely departure of the tenor, Dr. Gunz, only created a more intense desire for its reproduction this year; and the performance has, if possible, been more perfect than then. Mr. Santley, as Pizarro, instead of M. Gassier (who is now at Covent Garden), is a change in the cast which none can regret.

AT ASTLEY'S THEATRE, since our last notice, Mr. Smith has given a performance of the *Beggar's Opera*, with Mr. W. Harrison as Captain Macheath, a character for which he is specially suited.

In the East of London, a series of English Operas has been commenced under Mr. George Perren's management at the PAVILION THEATRE. Miss Anna Hiles is his *prima donna*; but with such a band and chorus as that conducted by Mr. Sidney Naylor we fear that little permanent success can be looked for.

An operetta, or more properly, a musical play, entitled *The Miller's Daughter*, is having a successful run at the HAYMARKET THEATRE. The music is from the pen of

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Mr. Langton Williams, and consists mainly of some pleasing ballads, with a neat chorus of millers, and a brightly written trio.

At the fourth concert of the NEW PHILHARMONIC SOCIETY, Dr. Wylde's splendid band played Beethoven's *Pastoral Symphony*, and Barnett's Symphony in A minor. Every point in the *Pastoral* was brought out with that nicety for which the band is becoming noteworthy, and in Herr Hiller's Pianoforte Concerto in F they were equally careful. Herr Jaell was the pianist. Mdlle. Ilma de Murska made her first appearance in a concert-room, creating almost as much enthusiasm as at Her Majesty's Theatre. The same fairly established "star" sang at the [OLD] PHILHARMONIC Concert on Monday last.

The CRYSTAL PALACE visitor has been in luck's way during the past fortnight. A performance of the *Choral Symphony* of Beethoven, without any raising of the shilling admission, took place last week when the concert room was filled by an audience quite as large and appreciative as, and perhaps less talkative than, at the more fashionable gatherings of Saturdays. Last Saturday the third of the Opera Concerts was given; and on Thursday an extra concert of the same type as the Winter Concerts; Madame Schumann as the pianiste. We would gladly see these "extra" concerts continued through the summer, alternately with the Opera Concerts, as their real superiority can hardly be denied from a thoroughly classical point of view.

Herr Jaell, the King of Hanover's pianist, one of the old favourites at the MUSICAL UNION, played at the third *matinée* his brilliant caprice, "Aux bords de l'Arno." Music requiring a nimble run of the fingers can hardly have a better interpreter than Herr Jaell; while in Schubert's Grand Trio in B flat, No. 1, he was equally at home. The concert was longer than usual, though hardly too long; for with such delicious programmes one can scarcely grow weary; still the two hours' limit is, we trust, to be a sacred one. Mr. Ella gives us an interesting notice of Madame Schumann in the supplement to his analytical programme, besides numerous other jottings of interest to the musical amateur.

The last two MONDAY POPULAR CONCERTS have been specially noticeable for the introduction of the two vocalists, Miss Edmonds and Madame Joachim, whose performances on other recent occasions have set the town talking. Miss Edmonds has one of the freshest soprano voices that we have heard for many a day, while her training, which we understand she received at the National College of Music, has given her a thoroughly finished style of vocalisation. She is an indubitable success.

We are sure our readers will join in our regret when we state that on going to Willis's Rooms last Saturday to attend, as we thought, the fifth concert of the BEETHOVEN SOCIETY, we were informed that there was to be no performance; an intimation from which we conclude that the speculation has turned out a failure. If it be so, the cause, we think, may be found in the high rate of admission; especially when we consider that the artistes engaged were never superior to those who can be heard for a shilling at the Monday Popular Concerts, and the music played, though equally unexceptionable, not so varied.

Among the casual concert goers in the metropolis there are, we imagine, very many, and among the more regular attendants some, who go to be vaguely gratified, and have not sufficient musical knowledge to appreciate anything like the full significance or meaning of what they hear, or fathom in any but the slightest degree the intention of the composer. We consider it therefore a most useful and excellent plan which is pursued by Mrs. JOHN MACFARREN in her "Mornings at the Pianoforte," when she not only gives an agreeable selection from the grave and gay writers for that instrument, but at the same time, by means of an admirable lecture written by Mr. G. A. Macfarren, carries her audience into the same clear perception of the composer's ideas which she herself evidently enjoys. Thus, at the first concert, Schumann's "Kinderscenen" was drawn from to illustrate his happy way of describing the everyday day occurrences even of nursery life; and everyone, we are convinced, enjoyed the musical reproduction of the "Game at Bo-peep" and the "Knight of the Rocking Horse" almost to the same extent that they enjoyed the respective games in former days. The minuet, and that most perfect example of playfulness, the presto, from Beethoven's sonata in E flat (Op. 29) formed the first item in the second part of the programme, while a "musical vignette," or, as we should call it, a "song without words," by Brissac, representing the gradual twilight and the sun's last ray, was given as a specimen of music painting. This kind of thing may, of course, be exaggerated; but even exaggeration may be pardoned if the result be to elicit appreciation of beauties not perceived before. Miss Banks was the vocalist, and sang four solos with her usual good taste and success. One of them, "A Village Tale," composed by Mrs. John Macfarren, is about the most pleasing specimen of an English ballad with really good words that we have heard for some time. The concerts are given in "Albert Smith's room" at the Egyptian Hall.

Lovers of the old school of glees and madrigals are, it seems to be, curtailed of even their usual scanty fare this year, as MR. HENRY LESLIE'S CHOIR only gives four concerts, and the LONDON GLEE AND MADRIGAL UNION brought their short series of three to a close on Tuesday. At the last two of these excellent performances, which have taken place at Messrs. Collard's pianoforte rooms, there has been little deviation from Mr. Land's always pleasant programme. Webbe's glee "When winds breath soft," can never be heard too often if sung as it is by this union, and Bishop's "Fisherman's Good Night," one of the few glees not included in his operas, is really refreshing when heard after some of the modern attempts at vocal part music. There is an alteration, if we remember rightly, in the choir, caused by the retirement of Mr. Cummings. His place is well filled by Mr. Coates, whose voice is much more suited to a concert room than to Covent Garden Theatre, where we heard him during the English Opera season last winter.

MR. G. W. MARTIN gave a repetition of his Metropolitan Schools' Concert on the Queen's Birthday, when, the weather proving propitious, the Crystal Palace was crowded with the children and their numberless friends to hear substantially the same programme as was given upon the first performance.

At MR. ALEXANDER COOPER'S concert at the Beethoven Rooms, in Harley-street, on Wednesday, was produced a novelty,—Schumann's Fantasiestücke for clarionet and piano, in which Mr. Cooper was joined by Mr. Lazarus. The work is so interesting to lovers of Schumann, that we owe our thanks to Mr. Cooper for bringing it forward, and we trust to hear it again. Mozart's trio in G, for piano, violin, and violoncello, was played at the commencement of the concert by Messrs. Deichmann, Pettit, and Cooper, and some other classical *morceaux* took Mr. Cooper's concert completely out of the category of ordinary benefit concerts, where the general rule is insipidity. Some songs by Mr. Cooper were sung by Miss Palmer and Mr. Cummings.

MR. WILLIAM CARTER, a pianist, whose performances at Bayswater have done much to advance the study of good music for that universal instrument, gave his annual *matinée musicale* at Messrs. Collard's Rooms on Wednesday last. The chief point of interest to us was Dussek's "Invocation" sonata, which he played with excellent precision; and in the andante, of the beauty of which we have so often spoken, he had an excellent opportunity for displaying

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his power of expression. Another item was the "Galop Chromatique" of Liszt, the monk-musician.

The AMATEUR MUSICAL UNION gave their second concert at the Hanover Square Rooms on Tuesday last, in aid of the Royal Hospital for Incurables. The fact that a body of amateur musicians thus voluntarily lays aside the quietude and freedom from criticism which it enjoys while it is a purely private association, with the object of helping forward some of the most deserving of our public charities, is in itself sufficient to entitle it to our hearty respect, and to ensure a sympathetic hearing even from the harshest of critics. When, however, we find that a choir is able to sing with the precision and delicacy which was evinced by this society on Tuesday last, there is little need for us to treat their performance with any exceptional indulgence. The programme contained some part music seldom heard in our concert rooms, amongst which we may specially welcome the quartett and chorus, "O heil'ge Thränen," from Schumann's *Das Paradies und die Peri*. The committee also boldly introduced two specimens from the "music of the future," a chorus for ladies' voices "Summ' und brum,'" from Wagner's *Der Fliegende Hollander*, and the march and chorus, "Freudig begrüssen wir," from *Tannhauser*. Another of the items of the selection was a part song, "Sweet western wind," from the pen of Mr. Arthur Prendergast, a little work which we have met with before, and which, simple as it is, breathes all the dainty elegance of the best style of the English four-part ditty. It is not as a mere repetition of a common-place compliment that we say every choral society should make acquaintance with this little composition.

"NAAMAN."

The plan and construction of an oratorio by one who is, at any rate, the most likely man living to succeed in such a great effort, is a matter well worth examination; and we think we can scarcely discharge our duty to our readers without presenting them with some general description of the latest work of Mr. Costa, which has had within the last few weeks a brilliant *succes d'estime*, though time only can prove whether, if Mr. Costa should die, or cease to conduct the Sacred Harmonic Society, his work would stand upon its own merits. To see how a contemporary has gone to work about an ambitious composition, and be enabled to judge in some measure how far he has succeeded, will at least be interesting to that large section of our readers who are, either in small or great, themselves composers.

Oratorios, as regards their book plan, may be divided into two classes—narrative and dramatic. In the former there are no characters, as in the case of the *Messiah*, where all the words are reflective or narratory; or of *Israel in Egypt*, which is purely descriptive. In Mendelssohn's *St. Paul* we find a mixture of the two kinds; the singers, in some parts speaking in character, in some parts not.

Naaman belongs distinctly to the dramatic class. Excepting a few of the choruses, the libretto consists entirely of words spoken in character; and, what is still more suggestive of the advance of oratorio in a direction which would ultimately lead to its becoming sacred opera, is, that the libretto is virtually, though not avowedly, divided into scenes, by printed intimations of the shifting locales of the action. We observe this innovation with no disposition to cavil at it; on the contrary, for our own parts, we hail it as an advance in the direction of plain speaking and perspicuity.

The words of *Naaman* are by Mr. Bartholomew; and are not better, certainly, than preceding books for similar purposes: it would be cruel to say they are worse. The work is divided into two parts, which, if the prudery of oratorio audiences would allow, might with great justice be called acts, the first having eight and the second five scenes. As we have said on a former occasion, the work substantially relates the miracles of Elisha, and might have been called after the name of that prophet with perfect propriety.

The first scene is laid by the river Jordan, and the action described is the translation of Elijah, with the incident of his mantle being assumed by Elisha. The *dramatis personæ* are Elisha, and a chorus of men, representing the "sons of the prophets." Mr. Costa announces the commencement of his work by a series of blasts upon the "brass"—an obvious, but by no means ineffectual means of calling for the attention of the audience, whose ears (if they have any) are further interested, in a few bars, by the entry of the stringed instruments in harmony. There is nothing however in this short prelude approaching the dimensions of an overture; and, after a few dozen bars of elegant and easy orchestration, intended, we imagine, to fall in with the idea of the locale (by the river side), the part of Elisha enters in recitative. The "sons of the prophets" respond, and as Elisha (with Elijah in his company, suggested but not heard), walks away, the male voice chorus describes, in a series of recitative fragments, now soft and wondering, now excited and amazed, the events which they, remaining upon the hill-side, witness occurring in the valley; that is to say, the smiting of the waters by Elijah, the passage over of the two prophets, the translation of Elijah to heaven, and the falling of his mantle upon Elisha (which last should be, strictly, the assumption by Elisha of the mantle which Elijah left behind. *See* 2 Kings, ii. 13.)

The rapid description of these incidents, by passages of almost monotonic recitative, intervalled and accompanied by picturesque orchestration, is we think poetical and successful, as are also several scenes of a similar character and treatment in later parts of the work. As early however as in this first scene, we find indication of what we must characterize as inability on the part of the composer to throw interest into the less fragmentary passages of his "book." The prayer of Elisha which follows upon his taking up Elisha's mantle—the composer's first lengthened effort, is of little musical interest.

Elisha's investment with the prophetic character being complete in this scene, which is designated an introduction, the action of the oratorio becomes, and continues to its end to be, a musical illustration of the chief of Elisha's miracles. The second scene is "in the widow's house," and the miracle depicted is the multiplying of the widow's oil. This incident is not altogether a poetical one; and neither Mr. Bartholomew's words nor Mr. Costa's music have made it so. The invocatory "air" of Elisha, "Arise O Lord, lift up thine hand," a point which should have brought out the composer, comes to very little of interest; and, though called an air, has little of definite melodiousness to arrest the ear of the listener. During the interval, where, in the sacred narrative, the widow is in another part of the house, pouring out the unceasing stream of oil; the choir, now divested of personality, sing a reflective chorus, "The curse of the Lord is in the house of the wicked, but He blesseth the habitation of the just," a sentiment which would have been a great opportunity to a Mendelssohn, but which we cannot say we think Mr. Costa has been equal to. The cursing and blessing are by no means adequately contrasted, and the music consequently contributes but little to impress the force of the words upon the hearer. After the widow has announced that "the many vessels borrowed are filled *full of* oil," and Elisha has told her to sell it, the prophet and the widow join in a duet—

I sought the Lord, and He heard me,
And delivered $\begin{matrix}\text{me}\\\text{thee}\end{matrix}$ from all $\begin{matrix}\text{my}\\\text{thy}\end{matrix}$ fears,

a "number" which we do not think likely to attain any particular celebrity; and the scene closes with a chorale for the chorus, of which however the first verse is narrative, and not the sort of words to be appropriately set as a chorale, though the second verse, "The Lord regards the humble-minded just," as a reflective sentiment, is. This chorale is not exactly what is meant by the name in Mendelssohn's oratorios; being neither actually nor virtually a harmonized hymn tune; its nature may be best indicated by describing it as a *kind of* sacred part song in slow time, the words being metrical. We think this a judicious modification, on the part of Mr. Costa, of

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the chorale pure and simple, as interjected by Mendelssohn: the effect, especially as it comes after a long spell of busy orchestration, is refreshing, dignified, and reposeful.

A scene "in the house of the Shunammite," where the prophet promises her the son, whose death forms the subsequent occasion for a miracle, follows, in which the recitative passages for Elisha, Gehazi (his first appearance), and the woman are, as before, uninteresting in themselves, though elaborately set in orchestral work; and a trio, "Is anything too hard for the Lord?" is a well written piece of concerted music, redolent of art, but not, we think, as full of poetry.

With the introduction of *Naaman*, and the military element, Mr. Costa becomes greater, and that for a clearly discernible reason—the composer's greatest talent lies undoubtedly in the management of his instrumental resources. The action here shifts to Damascus, and the music opens with a "triumphal march." Mr. Costa's ambition to achieve a great pageant scene, and more especially a march, has been evinced before: he attempted it in *Eli*, with some success; he attempts it in *Naaman*, and his success must, we think, be admitted. The music of his march and chorus, "With sheathed swords," is pageant-like; and the orchestra is effectively employed to the last man. The most piquant point is what we may call a chorus for women and triangles—a combination which, despite possible prudish objections to the introduction of the pleasantly-tinkling bit of "kitchen furniture," as it is sometimes contemptuously called in the orchestra—we make bold to pronounce particularly pleasing.

After the march comes the famous skin-disease scene, where Naaman is made to shrink from embracing his wife, and his "bodily affliction" (as it delicately termed in the argument which precedes the book) is brought most unpleasantly forward. There are many indications in this oratorio that Mr. Bartholomew, the librettist is not troubled with any great delicacy of imagination: but we certainly must say that the scene where the hero's wife invites, and the hero is compelled to decline, personal contact with the wife of his bosom, is a particularly ugly invention. Nor in the music of this part of the work is there anything so excellent as to excuse the unpleasantness of the subject. Naaman's air, "Invoking death," is one which a good tenor, such as Sims Reeves, may make effective, *in loco*, but which possesses no essential attraction such as would come out by force of the music alone. One particularly prosaic stanza—

> It made me sad, it gave me pain,
> To see brave men laid low:
> And worse: dear friends among the slain;
> It fill'd my heart with woe!

is made almost comic by a shrill dissonance from the orchestra at the word "pain,"—an infinitesimal bit of word painting which suggests the wincing of a boy who has been pinched by his class-mate, rather than the high-souled regrets of a hero over his fallen comrades.

With the same apparent unconsciousness of a near approach to the ludicrous, is introduced the captive Jewish maiden, called in the book "Adah." Witness an extract—the words in brackets are ours:—

> [*Scene*]. *In the house of Naaman.*
> [*Enter*] *Adah.* Confounded be all they that serve graven images!

If it were not that librettists in general, and the present one in particular, were sublimely above all notions of tolerable probability, we should suggest to Mr. Bartholomew that the only result of the little Jewish domestic coming into her mistress's parlour with such a sentiment on her lips, under the circumstances, would be a mouth's notice to leave her situation, on the ground of gross impertinence. The story as told in the Bible furnishes no ground for filling in the character of the interesting little captive who "waited on Naaman's wife," (see II Kings v. 2), as a pious minx, and putting curses, albeit of idolators, into her mouth at her first appearance. Nor, as before, is there anything specially attractive in the music of this scene to atone for its want of congruity.

We listened, nevertheless, to every note of it. The character of Adah, in the first two London performances of *Naaman*, was undertaken by a young lady named Miss Edmonds, a *debutante* from the west of England, than whose tones were never heard tones more charming. Fresh to the *ne plus ultra* of refreshing, easy to the extreme of flowing and unconscious ease, this young lady's voice is nevertheless fortified, so to speak, with a slight under-current of reedishness, which strengthens it without communicating the remotest suspicion of harshness; and we have not the slightest hesitation in saying that, barring accidents, and assuming that she makes careful and economical use of her talents, she has a brilliant future before her. The part she took in *Naaman*, on the occasion of our visit to Exeter Hall, was last week filled by Adelina Patti; but we doubt whether any singer before the public could be more acceptable in the character than the young *debutante* from Swansea.

To return, however, to the music of *Naaman*. A chorus of idolators in the temple of Rimmon is the next noticeable point, and forms a scene by itself. They pray for the healing of Naaman; and, as in all proper oratorios, they pray, being heathen, with a certain amount of uncouthness, and an air of mystery, the suggestion of which is very successfully achieved by the composer. If Mr. Costa thought of the Baal choruses in *Elijah* before constructing this, he certainly has taken no hint from them which can be called plagiarism. The tone of the Rimmonite petition for the recovery of the general, however, is not supplicatory, but rather demandatory: it is hard to conceive Syrians, or any other people, saying their prayers so loud without provocation. In *Elijah*, the Baalites are worked up into frenzy by failure; but in *Naaman* the deluded idolators bully their idol, without waiting to see what he can do for them. This is, we think, a misconception.

In the next scene, Naaman is represented as "chastened with pain upon his bed, the multitude of his bones with strong pain," a phrase which we suspect is biblical, though we cannot recall it at the moment. But whatever it may be, we cannot but regard its introduction as another piece of clumsiness on the part of the librettist; inasmuch as leprosy, unless we greatly mistake, would neither confine a man to his bed, nor rack "the multitude of his bones with strong pain." If Mr. Bartholomew must be surgical, he might at least be accurate. Considering all things, however, we ought perhaps rather to be thankful that we have not been presented with fuller details of the cutaneous affection in question, culled from the book of Leviticus.

In the latter part of this scene Naaman talks in his sleep, the orchestra discoursing appropriate, if somewhat operatic, slumber music: in the course of the next occurs a new miracle, expressly invented, as far as we can see, by Mr. Bartholomew, —the gushing up of water, to wit, from dry land, at the bidding of Elisha. There is no adequate foundation for such an incident in the sacred narrative; the real miracle being the sweetening of a foul but already existing spring, not the production of a new artesian well; for the accomplishment of which it is simply ridiculous to make the prophet—as Mr. Bartholomew does, in accordance with the Scripture narrative, which he distorts – call for "a new cruse" with salt in it. It is not difficult, however, for the observant listener to divine the reason for the invention. After an air by "Elisha," ending "Spring up, O well!" which is one of several striking solo pieces in the oratorio, there suddenly arises a commotion among the double basses and violoncellos; and with a tumultuous *agitato crescendo* passage, up bubbles and boils a fountain of instrumental water, and out bursts a chorus "Lo, water gusheth forth from the dry land," which is presently elaborated into a finale for the full forces of the executants, in thanksgiving for the goodness of the Lord, who "turneth the wilderness into a standing water." The dramatic situation here is undeniably a strong one, and Mr. Costa's music is not weak; but whether the latter is sufficiently strong to counterbalance the unmistakeable fact that the treatment, though not a close imitation, is still a visible reflection of the great rainfall scene in *Elijah* (witness the introduction of a streaming fortissimo passage for the violins) will depend very much upon the bias of the auditor in favour of or against the composer.

We have now arrived at the end of the first and longer part of *Naaman*; but the second part is at least equally full of points for remark; and we propose to complete the sketch in our next number.

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Reviews.

CARL MARIA VON WEBER: The Life of an Artist (from the German). By J. PALGRAVE SIMPSON, M.A. 2 vols. Chapman and Hall, 192, Piccadilly, 1865.*

Six short fugues, the first fruits of the harvest forced by the unnatural training to which the boy Weber was subjected, at last gratified the ambition of his father, and were duly published with the full concurrence of Michael Haydn, at which time his pupil, Carl Maria, was twelve years of age. Munich was still a focus of German opera, and thither Franz Anton now repaired with his wonder-child, in the hope of seeing some composition of the boy's produced upon the boards. Winter, whose "Interrupted Sacrifice" has preserved his name from entire oblivion at the present day, was then conductor of the orchestra; and here Weber found masters both in composition and singing, for the one an organist named Kalcher, for the other a tenor singer named Valesi. At the same period the attention of the Webers, father and son, was temporarily diverted in favour of the practice and improvement of lithography. At this new pursuit the boy worked with all his youthful ardour. He even threatened to renounce the musical art altogether, a determination strengthened by the burning in a somewhat mysterious manner, of a cabinet containing all his compositions. Critics, however, "had been severe upon the first musical pieces published by the boy from his own lithographic press," and it is possible that "this severity may have had a more genuine secret influence" in favour of the renunciation of the musical career before him. However this may be, there would be no very poignant regret if some other composers would follow the precedent by exercising their powers of incendiarism in like manner, without any restriction in favour of even their later productions. The first operatic work of the young Carl Maria, was "a grand romantic comic opera," "The Dumb Girl of the Forest." It was produced at Frieburg, in the winter of 1800, and failed, mainly through the injudicious conduct of the father, which excited all the petty intrigues, cabals, and the littlenesses that "men of the world" so well know how to use on such occasions, with the intent of keeping back youthful genius or of thwarting an unpleasantly clever rival, as the case may be. Of this work it will be enough to add Weber's own opinion of it, as "very crude, but not wholly without inventive power." His next work was a two act comic opera, "Peter Schmoll and his Neighbours." Of its success or failure no particulars are recorded. About this time, however, it was that his genius began to find its bent in his "Lieder" or patriotic songs.

What all Weber's compositions up to the period of his great operas could not earn for him was won by those songs, in which his own life pulses beat,—those songs whose joyousness made a people glad, whose pathos made a people weep—those songs which stamped him the heart-felt singer of a people's heart.

The Webers now repaired to Vienna, the city to which for half a century a long unbroken line of the great masters had revealed the mysteries of their art, and where Haydn, in old age, still lived, and Beethoven had just begun to "draw around him that magic circle of art which was later to spread out in proportions so colossal."

Musical taste still seemed a portion of the very flesh and blood of its inhabitants. Not only in the theatre, but in churches and in concert rooms music was a religion; its high priests were many.

At Vienna, among other notabilities, lived at this time the old Abbe Vogler, at once a dignified ecclesiastic, aristocratic man of the world, and bombastic as a mountebank.

* *Continued from p. 370.*

Full of mysticism which was made to play the part of profundity in his language, apt to conceal deficiencies under the mask of self-confidence, he was the very man to impose his influence on a great portion of the musical world, whilst by another he was attacked as a musical heretic and blasphemer.

To this "spangled harlequin of art" Franz Anton confided the rising talent of his son. The Abbe's experienced tact was not slow to recognize the genius of his pupil, and Weber was invited forthwith "into his own choice band of favourite disciples." During his stay with this old gentleman, Carl Maria devoted himself to the study of the great masters of the past. In his eighteenth year he was engaged as conductor of the opera at Breslau, where he was received with kindness and distinction by the management of the theatre.

The boy conductor seized his baton with all the fire of his eighteen summers; perhaps also with an overweening sense of his new independence, evidenced by his resolve to lead his army to the musical fray wholly according to his own young will and fancy. He proceeded at once to exercise his inborn faculty for organisation by a complete revolution of the long established arrangement of the orchestra, whereas the wind instruments had been customarily placed in front, the string instruments being arranged together further behind, he now mingled them after his own notions of effect, to the right and left of his seat. Like all novelties, this arrangement was sure to be displeasing. Both musicians in the orchestra and public in the theatre loudly complained of the acoustic result. Carl Maria listened to the objections, deliberated maturely, and ended by maintaining the worth of his innovation.

His official duties however were soon interrupted by a mischance resulting from a draught of deadly acid used in engraving. Doctors were called in, and with difficulty restored the patient, who lay for weeks in a state between life and death. Weber never recovered fully from the effects of this painful accident. His mouth and throat had suffered so severely from the aqua fortis, that the vocal organs were permanently impaired, the charm of the voice in song was never to be restored. But for the timely arrival of a friend "no doubt the genius which was to give Der Freischutz, Euryanthe, and Oberon to the world would have been hushed for ever in an early grave." Upon his recovery, Weber found that his orchestral reforms had been ignored, and he flung up his situation in disgust, declaring his intention to set out as "tramping musical pedlar." This procedure was however rendered needless by the patronage of the Duke Eugen, at whose palace Weber resided as a guest, his restless father being provided for in a dwelling hard by. At this charming little court of the muses, music, wit, female fascination, amiability, and fine feeling combined to form a congenial refuge for an aspiring artist who was never more happy than when bringing forward some new composition.

The favourite composer, the idol, the demi-God of Duke Eugen was Joseph Haydn; and the constant execution of the works of this great master doubtless exercised a notable influence on the form and nature of the compositions which now flowed from Carl Maria's unfettered pen, and determined, in the progressive development of his genius, a step which departed considerably from the ground he had trodden during the Breslau period.

War, the sworn foe to art in its best aspects, soon determined a state of matters too happy and too bright to last; leaving the palace and Carlsruhe, for a short stay at Breslau. Weber was only too thankful to "quit the town furtively at early dawn" (as it is euphemistically expressed), in order to avoid the echoes of his creditors, and to make good his retreat to his new, and, as it turned out, unfortunate appointment at the court of Duke Ludwig, brother to King Frederick of Wurtemburgh. The king may not have been on the whole worse than many others of the petty tyrants under whom the United Vaterland has from time immemorial groaned, but his portrait is not engaging even as a piece of word-painting, much less as an example of kingly quality. He hated Weber, and Weber on his part

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took very sufficient care that the hatred should be not without a cause. My Lord Duke, a smaller potentate, was less ambitious in character, not more amiable, but less original perhaps, and constantly immersed in "misty intrigues;" but to sum all up, "impecuniosity" was certainly his leading characteristic. Upon such persons and amid such scenes there is no encouragement to dwell, but it is easy to see the blighting tendency of such employment upon the active and intelligent but not particularly steady mind of the young composer, who was to assume the functions of private secretary and comptroller of the household. One mad prank of Weber's played off in resentment upon the obese and irritated monarch resulted in a short imprisonment for its scape-grace author. For the amusing narrative of this however we must fain refer our readers to the very entertaining pages of Mr. Palgrave Simpson.

Private society in Stuttgart offered greater charms for Weber.

From his intercourse with literary and artistic celebrities he now began to derive fresh advantages. . . . . He had the privilege of sitting in the studio of the famous sculptor Dannecker, at that time nearly 50 years of age, and of watching the progress of his celebrated Ariadne. About the same time also he made the passing acquaintance of Louis Spohr, even then one of Germany's greatest violin players and composers.

However deleterious the influence of Stuttgart life in other instances, the intellectual cultivation it furnished through the royal library, no less than by the social intercourse of men of distinction in literature and the fine arts, could not fail to be turned to advantage by an active mind like that of Weber. In the midst of those difficulties usually attendant on youthful extravagance Carl Maria's embarrassments were by no means lightened by the advent of his father, who, leaving Carlsruhe, where he had been comfortably provided for,

Had packed himself into a diligence with his bass viol and two enormous basket beds for his two dearly beloved poodles, and had fallen, like a chimney-pot in a storm, on his son's head. Beyond these precious objects and the poodle dogs themselves, he brought nothing . . . . but a load of debts.

The questionable service into which Weber had unfortunately entered soon involved him in difficulties. It is no new thing with monarchs, ministers (not of religion be it added) and their dependants to sacrifice the small offender as an example and leave the great delinquents scot free. In the present instance, Weber, who had been placed in a peculiar position by a piece of chicanery on the part of his father, was applied to by a designing scoundrel, who tempted him with temporary extrication from this dilemma only to result in plunging him in a worse. At length the catastrophe arrived, and

The orchestra was invaded by a body of gendarmes, who arrested the terrified Weber in the name of the king, and without even leaving him time to say a few last words to Danzi, dragged him off to prison.

After 16 days of durance and an indefinite amount of royal bullying from "the king, who thundered out his foulest rage" on our composer, the Webers, *pere et fils*, were banished from the "hated soil of Wurtemburg" amidst the hearty commiseration of their friends. At Mannheim, however, was soon renewed the pleasant converse with congenial spirits, in whose company the path of art was trodden with laborious steps, while "mirth and song and merry jest" were not wanting to complete the picture. It was at this period that Weber composed many of his "Lieder."

A rich treasury of songs of this description has been left to the world by Carl Maria von Weber, and assuredly one day when that world has been sufficiently surfeited with its present food for epileptic "soul-sufferers" and can find once more a taste for the solid, genuine, and true in art, will they again emerge into light from the darkness of their temporary oblivion.

Here we must pause, the interest of the subject having already led us to greater length than we anticipated. Yet even as far as our necessarily rapid sketch has proceeded, we have been obliged to pass without allusion many an anecdote, whimsical, laughable, or pathetic—for all kinds may be found. For these the reader will do well to consult the volumes themselves, as the work should certainly find a place in the library of most musical men and amateurs. The life, while not free from mannerisms of style, upon which it is unnecessary to dwell, is so entirely devoid of mere dry technicalities that it will recommend itself for the table of the veriest drawing-room amateur, no less than for the bookshelves of the *virtuoso*, to whom minute particulars of the great masters are generally welcome.

"ABENDROTH." Nocturno für das Pianoforte. Von J. E. Hardisty.

"SONNENAUFGANG." Melodie für das Pianoforte. Von J. E. Hardisty. London: EWER & Co.

It might not be unprofitable to devote a chapter of musical history to the consideration of title-pages. Any curious person glancing at the pieces of music exposed for sale in our leading thoroughfares cannot fail to remark the night-mare style of decoration which has set in. We occasionally hear of German mysticism; here it is embodied. Letters of gigantic proportions, letters tumbling backwards, letters half of one country and half of another, particoloured letters, and perfectly unintelligible letters, make only a small proportion of the distortions in ordinary use. Mr. Hardisty has been singularly unfortunate in his title-pages. We confess to have twice passed his compositions over from an inability to read their names. The first of the above has a title-page which could only be imagined by a dreamer after a supper of raw beefsteaks. To come to the music, *Abendroth*, after an introduction commencing with a second inversion of the chord of B flat minor (key F minor), otherwise of small account, consists of a simple melody, simply varied. *Sonnenaufgang* would perhaps be most useful as an exercise. Neither of the pieces call for any special remark so far as the music is concerned.

BARCAROLLE, for Pianoforte. By John Robert Christian. London: AUGENER & Co.

Mr. Christian has here composed a simple melody in F minor, which will doubtless find favour with some of the less pretentious players of the day. Page 6 is perhaps hardly a match for the other portions of the work, as it requires a player of altogether different calibre from the player required by those portions. There is moreover an omission of the 8va. alta in one place, if we mistake not, which makes page 6 still more puzzling.

"O TIME OF TRANQUIL JOY." Sacred Song. The words by J. D. Burns, Esq. The Music by Meetkerke Resbury. London: LAMBORN COCK & Co.

Will any reader furnish us with the meaning of the following lines—

O time of tranquil joy and holy feeling!
When over the earth God's spirit from above
Spreads out His wings of love;
When sacred thoughts, like angels, *come appealing to our tent doors;*
O Eve to earth and heaven the sweetest of the seven!

There are some other stanzas, not more clear than the above, to be found set to music under the title at the head of this notice, but we refrain from transcribing them in pity to the penetration of our readers. We suppose Mr. Resbury is an Englishman, else we should be of opinion that the poetry (!) had passed through the hands of some one ignorant of our language. To us it is incomprehensible. The music aims high, but its author was certainly indiscreet to

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rush into print. May we recommend him to get some poetry which is within the grasp of ordinary mortals next time he sets to work to make a song?

"We Meet Once More." Ballad. Words by Miss C. E. Pearson. Music by Daniel Charles Browne. London: W. H. Ross, Norfolk Terrace, Westbourne Grove.

Considerable pains have been taken with this little song, and it is in many passages superior to the ordinary compositions of its class. There are one or two faults which would be the better for a little revision. For instance, *see* should not be set as a dissyllable. Again, considering that the composer has somewhat freely used little interludes in the course of his composition, it would have been much better to have had a more decided break in the melody after the words "grace for grace," in the first verse, and at the corresponding point of verse two also.

The Earl of Surrey in Prayse of hys Love. No. 1 of Glees, in Four Parts. By Septimus Parker. Addison and Lucas.

In the composition before us, Mr. Parker appears to have undertaken an imitation of the antique. We would not be thought to discourage such exercises, but we hold it possible to write something quaint without copying what, viewed from a modern stand-point, must be regarded as inaccuracy. Mr. Parker does not appear to entertain a similar opinion, as he has admitted into his work several passages of questionable merit. For instance, he barely saves consecutive fifths in bar four; and in bar fourteen he has employed an offensive progression to a covered unison in a two-part passage, to mention no more. *Consistency* appears to have been our author's rock; he has adhered closely to the original spelling of the poetry, and has evidently striven to carry back his thoughts to "A.D. 1557," in composing the music. Our readers must form their own opinion as to the quantity of grace to be allowed to a consistent man; for ourselves we would rather have had more inconsistency, and pleasanter music.

"Sleep on." Song. The Words by Wm. Jones; the Music by Daniel Middleton. London: J. H. Jewell.

The music to this little song is well made,—the accompaniment even more so than the melody.

Mr. Middleton is possessed of feeling, and is able to impart it to his music. We do not altogether like the words. They are an address by a bereaved mother to a dead baby. Surely a Christian mother has a brighter, a more cheering hope for her lost little one than

> . . . . though evening veils the sky
> *Stars* in love are throned on high:
> *They* will have thee in their keeping
> While the dew thy turf is steeping.

The New Sunday School Tune Book. Edited by the Author of "Sacred Harmonies." London: Jackson, Walford, and Hodder, Paternoster-row.

This little book is said, in the preface, to be twofold in design. It is intended "to meet a want created by the *New Sunday School Hymn Book*, by supplying tunes for its peculiar metres," and to be further intended as a tune book for general sunday school and home purposes.

A large proportion of the tunes are the composition of Mr. James Sampson, and are not without a certain amount of prettiness. They present, however, some very curious peculiarities of accent, and occasionally some grave faults in the harmony, which we need not more particularly specify in this place.

The music of the Sunday school appears to rank lower in the minds of some persons than the music of the sanctuary. Why this should be we know not, but if we may judge from such Sunday school music as has come under our notice, such is the fact. Now, making all allowance for the necessity of having a melody which the ear of a child will easily catch, and which will as easily stamp itself upon the mind, we must state our opinion that much of this class of music is unnecessarily low in character, ballad-like, and not adapted to train the mind of a child in the right way, as regards music. Too much care cannot be taken in training the young to admire the great and good, if it be only in matters of hymnody; and in saying this we must not be understood to bear harshly upon the composers who have sent in their compositions to the "Author of Sacred Harmonies." Still, when the Editor indites such a passage as the following—"A large majority of hymns in the New Hymn Book being of special character and peculiar metre, demand not merely well adapted tunes, but tunes expressing and intensifying, as far as music will allow, the whole subject of the hymn," and certifies us that many of the tunes have been written with such special object in view, we may be forgiven if we doubt whether such end has been attained.

Murmures Eoliens. By Willie Pape. G. Emery and Co., Oxford Street.

This movement was performed before H. R. H. the Princess of Wales at Marlborough House, and appears to have given pleasure. It will certainly be found of use in making all those young ladies, who take it under their patronage, practise their scales, which all music masters must allow to be very desirable.

Three Sacred Melodies. Transcribed for the Piano by William Layland. 1. "Jerusalem the Golden." 2. "Nearer my God to Thee." 3. "Thy Will be done." J. H. Jewell, Great Russell Street.

Sacred music is difficult to find, if something suitable for very young players is wanted. We do not particularly care to hear the light and refreshing strains of *Hymns, Ancient and Modern*, hammered upon the pianoforte by way of Sunday relaxation, and therefore are pleased to welcome these little arrangements. Mr. Layland has an eye to exercising the fingers—"Medicated Sugar Plums" would have been an appropriate title.

New Tunes to Favourite Hymns. Composed and respectfully inscribed to Dr. A. S. Holloway, Wardour, Wilts. By William Jones and Thomas Camp. London: Authors, 46, Paternoster Row.

Collectors of hymn tunes will find in the little work above-named ten compositions which rise considerably above the dead level common to kindred publications. The first, "Jerusalem the Golden," is one of the twenty-six reserved tunes sent in competition for the prize offered by this journal. The bare fourths in the third tune do not please us; and the false accent of the first two lines of the fifth tune, and the second line of tune seven—all at the beginning of the line—are decidedly open to serious objection. We have seen so many false settings of "Abide with me," and "Sun of my Soul," that we begin to despair of ever meeting with a composer who apprehends the proper accent of the words. Mr. William Jones has given us a Morning Hymn in Canon 2 in 1, and an Evening Hymn, "Recte et Retro," as a conclusion to the work.

CHORISTER WIT.

Scene—St. Paul's Churchyard.

Sharp Choir-boy.—"I say Jack! Can you tell us why the governors are going to have another concert for that precious old organ?"

Dull ditto.—"Blest if I knows, Tom."

Sharp Choir-boy.—"Why, to bring grist to the *mill man*, to be sure! Dont you see, stoopid!"

(Exit, with a wild shriek, down Dean's Court).

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Correspondence.

VENTILATION.

SIR,—In attempting to offer a few remarks on the heating, lighting, and ventilation of churches, and the effect of these processes on organs, I will at the outset premise that, delicately sensitive as the organ is to change of temperature, to the corroding influence of partially consumed gas, to the dried heat of some buildings, or the superabundant moisture of others, yet, it certainly is not more affected by such causes than that "harp of thousand strings," the human frame. The subject, then, is one of deep interest to the general public, while to organists and all who love the organ it is doubly important.

It is desirable that an organ should be subject to the smallest possible change of temperature; yet often a thermometer in a church will have a range of 45° or 50° and that, too, within a very few hours; for in the winter the temperature of many a church will be 30° or less on Saturday morning, while on the next Sunday evening it will reach 75° or 80°. Of course no organ if tuned on the Saturday morning can possibly remain in tune on the Sunday evening under such changed circumstances, when not only have the flue and reed pipes quite parted company, but the flue pipes, wood and metal, are not at one among themselves, the action probably sticks, while the bellows creak and groan as though each stroke would be their last.

Concerning this branch of the subject I offer three suggestive remarks:—1stly. That churches are generally made too hot in winter. 2ndly. That the maximum of artificial heat should be attained before the commencement of each service, and that a lower temperature will suffice in the evening than in the morning, because of the influence of the gas, and also because the body will be better able to keep itself warm after than before partaking of the chief meal of the day; and a further consideration, tending to the same conclusion, is, that the congregation will, on their way home, have to pass through a colder external atmosphere than at mid-day. 3rdly. That in lieu of the usual weekly, or other periodic and violent efforts to warm churches, in which a very large quantity of fuel is consumed before any perceptible effect is produced, I would suggest that it would be quite as economical, and in all other respects much more useful, to keep small fires burning throughout the cold season, and so prevent the church from ever becoming damp or uncomfortably cold.

While writing I am reminded (the thermometer standing at 76° in the shade) that artificial means are only employed to moderate internal temperature in one direction, viz., by heating. Might not some means be advantageously applied to lower internal temperature? For example, in the case of a church with a single slate or tile roof, the direct action of a mid-day summer sun must have great effect in raising the temperature: probably the distribution of a thin sheet of water, from a slit tube placed along the ridge of the roof, and shedding its stream on the south and west, would do much to counteract the power of the sun; and it hardly seems too much to imagine that modern science could discover a way of introducing cold air into a church, if only it should ever come to be thought a matter of sufficient importance so to locate and surround the worshipper as to leave him free to discharge his high duties with all his heart and might, without having his attention well-nigh absorbed by a sense of his own personal discomfort and of his neighbour's struggles for fresh air.

The position of gasburners in churches is important to the well-being of an organ, and all interested in that instrument should use their influence to have the church lighted from a level as much above that of the organ as possible. Sun burners near the roof, with direct outlets for the escape of the heated air, are the best, wherever the form of the church admits of their employment. In other cases, external burners would be a great improvement upon the common plan, especially for lighting the lower part of churches encumbered with galleries.

The objects sought to be obtained by ventilation are the purification of the atmosphere by the expulsion of the carbonized products of respiration, and the regulation of temperature, or, in other words, the substitution of pure for impure, of cold for hot air. Carbonic acid gas is specifically heavier than atmospheric air of ordinary purity, and would most naturally find its way out of a building by low level exits, while warm, but comparatively pure air as naturally ascends; hence probably no mere plan of opening a door or flap near the roof will ever be quite satisfactory; the foul air is being lifted against its nature, and will always be liable the more readily to be turned back by any slight obstruction or check it may meet with; but doubtless low level outlets for ventilation could be easily connected with the feed draught of a furnace, or possibly chemical science can suggest some simple and inexpensive plan for decarbonizing or revivifying the atmosphere; this done, upward ventilation would become a comparatively simple matter.

The hurried thoughts I have thrown together I should forbear to send but for the consideration that this communication may, with your permission, provoke some more able correspondent to offer further information or suggestions on a point of very great practical importance.

J. H.

FREE CHANT "TE DEUM."

To the Editor of the "MUSICAL STANDARD."

SIR,—Your correspondent "Presbyter" not only claimed the continued use of the old-fashioned system of chanting, but animadverted on the manner in which Mr. John Crowdy has treated the words, "We believe that Thou shalt come to be our Judge," in the *Te Deum*. I have already replied to the first point: I trust I may be allowed to answer to the second.

Now, it is clear enough that, in Old Testament times, our constitutional jealousy of all fusion of legislative, administrative, and judicial functions was unknown; that the "ruler" and the "judge" were often united in the same person; and that, in consequence, the sceptre of the one was commonly associated in men's minds with the verdict of the other. It does not follow that the *act of judging*, or the word expressing it, had no discriminative meaning; so that when the Psalmist prophecied "Thou shalt *judge* the folk righteously, and *govern* the nations upon earth," he was simply saying the same thing twice over.

To apply this to the case before us. It is certainly *possible* that when St. Ambrose (or whoever else was the author of the *Te Deum*) wrote "We believe," &c., he may have meant to express, though with a certain looseness of language, his belief in that *personal reign* on which "Presbyter" has set his heart. But it is also vastly more than possible that he intended a distinct declaration of the solemn fact, that He who sitteth "at the right hand of God" is "appointed Judge of quick and dead." *Which* he did actually mean is, to my own mind, placed beyond a doubt by that best of all umpires in all cases of ambiguity—*the context*. He had already asserted the kingly office, "Thou art the King of glory," and the mediatorial, "Thou didst open the kingdom of heaven;" he now adds, "Thou shalt come to be our Judge." What then? "We therefore pray thee help thy servants."

Now, that Christ shall come to *reign* hereafter, does not sound like a very specific reason why we should ask Him to help us *now*. But that "we must all appear before the judgment seat of Christ to receive the things done in the body," is a very specific and a very urgent reason why we should pray for immediate "help;" that He would "save" us, and "bless" us, and "govern" us, and "lift us up" con-

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tinually, and "have mercy upon us," and "never let us be confounded," whether by the world, the flesh, or the devil. All this is logical apprehension, and a logical prayer; and it has, I think, as might be expected, an exact parallel in that other famous Hymn of the Western Church, the *Dies Iræ*:—

Righteous Judge of sin's pollution,
Grant thy gift of absolution,
Ere that day of retribution.

And then the plea, "Whom thou hast redeemed with thy precious blood":—

Faint and weary, Thou hast sought me,
On the cross of suffering bought me;
Shall such grace be vainly brought me?

Putting all this together, I think we may very cordially adopt Mr. John Crowdy's treatment of those solemn words of the *Te Deum*, without the slightest disturbance of "Presbyter's" speculations on the subject of the Second Advent.

Yours faithfully,
ANOTHER PRESBYTER.

DR. ARNE'S DEGREE.

SIR.—In the biography of Dr. Arne, which was concluded in No. 70 of the *Musical Standard*, the following statement occurs at pp. 352. "About this time Arne took his degree of Doctor of Music, at Oxford, but we have not been able to ascertain the date thereof, or the name of his exercise." Allow me to forward you the following extract from the "Catalogue of all Graduates in Divinity, Law, Medicine, Arts, and Music, who have regularly proceeded or been created in the University of Oxford, between October 10, 1659 and December, 31, 1850;" published at the University Press, 1851.

"Arne (Thomas August.) cr. D.Mus., July 6, 1759."

This record not only supplies the date required, but furnishes a probable argument for supposing that no exercise was performed on the occasion. The word "cr." (or "created") indicates that Dr. Arne did not proceed to this degree according to the usual statutory method, but that it was bestowed upon him as a complimentary matter by the university. This supposition is strengthened by the omission of any mention of his having received the degree of Bachelor in Music, which would otherwise have been indispensable as a step towards the other. I should conjecture that his degree was conferred either at the annual festival of the "Commemoration," or (which seems more likely from the date) among the formalities of the "Oxford Act." Perhaps some one more familiar with these points of University practice will correct me where I may be wrong in my inferences. —I am, &c.

G. T. D.

NOTICES, HISTORICAL AND CRITICAL, OF OUR STANDARD PSALM TUNES.—No. 10.

(Continued from page 357).

ST. DAVID, C.M.

A very well known tune, and one which is to be met with in almost every collection, large or small. It is first found in Ravenscroft's psalter, 1621, where it is styled a "Welch tune," and the harmony assigned to Ravenscroft himself. In this early copy the melody contains several awkward skips, and the last strain is quite different from the version so long in common use. The alterations seem to have originated with Playford's octavo, 1677, and were generally adopted from that time. Mr. Hullah, indeed, reverted to the older form, but, it would seem, with no success. In the Christian Knowledge Hymnal the tune is referred to Ravenscroft's psalter, which, as shewn above, is a mis-statement. The pitch is capriciously lowered to E♭, and the harmony is modern, incongruous, and monotonous.

WHITTON, C.M.

This tune was long in use all over England, until the recent adoption of a stricter style of melody. It is, however, still heard in many of our churches, and is a favourite wherever known. It first appears in the Lock Chapel collection, 1769, under the name of "Sheldon," where it is in the key of D, and set to the hymn beginning, "Happy the heart where graces reign." No composer's name is given, which is somewhat singular, as the book is professedly "a collection of psalm and hymn tunes never published before," and in almost every other instance the initials of the authors are attached. Therefore, whether the tune was composed for the work, or adapted by the editor, remains matter of conjecture. In some more recent collections it is attributed to King James 1st, but on this Mr. Havergal well observed, in a letter to the writer,—"All fudge about King James; no such tune extant in his time." The tune has undergone great variety of designation, having been called "Sheffield," "Wakefield New," "New York," and "Chimes." Dr. Miller, in his large collection, names it "Whitton," by which it has been always best known to the writer, and hence the title of the present article.

WIMBLEDON, L.M.

The writer first meets with this tune in "*A Collection of Psalm Tunes*," by S. Webbe, Junr., where it is attributed to Hancox, of which composer no information is possessed. The tune, in C, is characterized by bold and energetic melody, and has a good unison passage in the third strain. In Liverpool, where Webbe's book was long regarded as an oracle, it was a great favourite for many years; and, in the days of Michael Maybrick, the organist, used to be sung at the parish church to the 95th psalm,—"O come, loud anthems let us sing."

LIVERPOOL, C.M.

Dr. Robert Wainwright, organist of the Collegiate Church, Manchester, and afterwards of St. Peter's, Liverpool, was the most eminent member of a somewhat celebrated family (see "*Mus. Stand.*," II. 290, and III. 23). His oratorios and anthems are well nigh forgotten, but he will live in his psalm tunes so long as originality and pleasing flowing melody are understood and appreciated in this species of music. All his tunes are remarkably good, and it is observable that they are, so far as the writer knows, in triple time. The tune before us appears in Harrison's "*Sacred Harmony*," and was reprinted with little change by Webbe. It got into Dr. Rippon's collection, and was corrupted; and in the "*Psalmist*" it underwent a most laboured rearrangement, every passing note, even to the quavers, being accompanied by a distinct bass and harmony. It is given in the *usual*, if not the original shape, in "*Church of England Psalmody*," No. 46.

MANCHESTER, C.M.

Another of Dr. Wainwright's tunes, and the most popular. It is remarkable for sweetness and pathos. In Dr. Miller's "*Psalms of David*," 1790, it is given as a "new melody," but the harmony there is very poor, the first strain having the treble and bass in thirds. Harrison, about the same time, printed a better arrangement, which is substantially that adopted by Webbe and other compilers. In the "*Psalmist*," of course, some alterations must be made; and they are no improvements. It is there miscalled "Charmouth," the editors delighting in a departure from the proper and usual names of popular tunes. Thus they style "Galway" "Attalia" and "Bellefield" "Patmos;" and many such like misnomers have they perpetrated.

NEWMARKET, L.M.

Richard Wainwright, of Manchester, succeeded his brother Dr. Wainwright, as organist of St. Peter's, Liverpool, in

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1782, and held that office nearly forty years. He was very celebrated as a performer, and is said to have been remarkable for left hand execution. His mechanical ability was put to a severe test, according to the following anecdote:—Wainwright was one evening at a tavern in Liverpool; and, as he sat with one arm hanging carelessly over the back of his chair, a person who owed him some grudge came in, and going stealthily behind him, laid hold of two or three of the extended fingers, forcing them back so violently as to cause dislocation. The man was immediately seized, but Wainwright said, "Let him go: God forgive him." The injured members were thenceforward useless; but such was Wainwright's dexterity that he still continued to perform with effect. The writer has heard old musical inhabitants, dwelling on memories of the past, express their belief—"No one can come up to a Wainwright." Richard Wainwright wrote many tunes containing melody and originality, which, it is said, were struck out on the instant. A selection of these was published by himself in 1809, and among them is the subject of this notice, which is there set to the sacramental hymn, "My God, and is thy table spread." With these words it was generally associated in Liverpool, up to recent times—if not to the present day. The tune is pleasing, but the last strain reminds us too much of "The blue bells of Scotland." Harrison has printed it in "*Sacred Harmony*," where it is erroneously attributed to Dr. Wainwright. In "*Ch. of Eng. Psalmody*," No. 99, it is given with the original bass.

H. P.

Organ News.

THE ORGAN AT WORCESTER CATHEDRAL.

Since we last mentioned the "restorations" in course at Worcester Cathedral, a great deal of local correspondence has taken place upon the subject of the removal of the organ from the place it formerly occupied, and its re-imposition upon the screen, or replacement in another position. From the correspondence we have received, we select the following portions, as exhibiting the arguments on either side.

"A Worcestershire Layman" avows himself

Strongly opposed to the re-erection of any portion of the organ upon the screen, and would greatly prefer Mr. Scott's alternative design, which shows the organ as projecting over the stalls on the north side of the choir. . . . This plan is also greatly preferred by the organist and by the other officials of the Cathedral who possess a practical knowledge of music, for by placing the organist at the great height proposed by Mr. Scott in his first plan it would be next to impossible to keep the music and the voices together; besides which, the complicated mechanical arrangements necessitated by the division of the instrument into three parts would be constantly liable to get out of order. The Rev. Sir F. G. Ouseley, Bart., is said to have expressed an opinion in favor of a *central* position for the organ, though neither in his own noble church nor in the cathedral of which he is precentor is it so placed. . . . If the organ alone be considered, and the chief object of such an instrument be to play grand voluntaries upon for the delectation of listeners in the nave, or if it be the intention of the Chapter to convert the choir into a sort of collegiate chapel for the Cathedral body, why of course the whole of the organ should be placed upon the screen as heretofore. If, on the other hand, the Chapter and the trustees are, as I believe, desirous of rendering the Cathedral available for the accommodation of the largest possible number of worshippers, then such a prominent position for a mere accessory of Divine worship is pretty nearly the worst that could be fixed upon. No wonder that a devout Hindoo, upon entering one of our cathedrals, made a profound *salaam* to the organ, naturally concluding that a feature, the most important from its size and position in the building, could be nothing less than the chief object of Englishmen's adoration.

If this be really the new fashioned idea of the use of a cathedral, it appears to us more like turning it into a "free and unappropriated" chapel of ease to the churches of the town, than using it as the chief church or *cathedra* (as its name implies) of the head clergy of the diocese. For congregational services,—"hearty services," as the term now is, where every man is to sing "with understanding," or "without understanding," a large organ is of course a matter of necessity.

Regarding the difficulty that would attend the attempt to use nave and choir simultaneously, the same writer observes:—

Even with the present arrangement—the singers in the second bay of the choir, and the obstructive western stall canopies still existing in *situ*—the service is distinctly audible throughout the greater portion of the nave. The canopies have only to be removed, the pulpit and lectern placed at the top of the choir steps, and the nave and transepts filled with moveable benches or chairs, and we should at once have the most perfect and convenient arrangement possible. That such a plan may speedily be carried into effect is the hope of most of those in this neighbourhood who have studied the subject of church arrangement.

As evincing the feeling upon the point in editorial circles, the opinion of the *Herald*, the leading Worcester paper, is subjoined.

Nothing can be more certain than that the citizens generally would view with extreme regret the replacement of any portion of the organ in its late site, where it formed so notable an obstruction; also that, next to the great south transept (which is very far superior to any other proposed spot, which also was the site of one or more organs before the Reformation, and against which no really valid objection can be urged) the projection of the organ against the arches on the north side of the choir, so as not to interfere with the view east and west, would be the second-best scheme that has yet been propounded—although a clumsy one in comparison with the south transept proposal.

Another writer (Rev. J. D. Collis, D.D.) taking it for granted that the organ is not to be placed in the centre of the church, says:—

Much of the difficulty of treating this question in Cathedrals arises from the enormous size of modern organs. Of old, all that was thought necessary was a small organ just loud enough to accompany, but not to drown, the voices of the choir. Now-a-days organists vie with one another in the size and variety of their instruments, and so, instead of being content with a small organ, down close to the choir it is to lead, costing from three to four hundred pounds, nothing will do but a huge instrument, costing £2,000.

He then suggests

A small organ, just where it is now temporarily placed, and, if need be, another still smaller on the opposite side for the antiphonal parts, played by an underground movement, merely to support the responses on the decani side, and if you must have a great organ for great occasions, put it elsewhere, *e.g.*, either as Mr. Scott suggests, high up on projecting spandrils, on the north side of the choir, by no means a bad position (this is the way it is managed in Strasburg Cathedral), or in the south transept. In this position it can be used at our great choral festivals.

And he concludes by hoping

That for ritual purposes we shall have the Cathedral unbroken from east to west; and that, for architectural effect, no barrier like an organ-loft and organ shall be erected to spoil the open vista.

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"Jubal," the last correspondent we shall notice, observes :—

The whole matter, to my mind, lies in a nutshell. The committee, in order to be guided in their good work, have sought the assistance of Mr. Scott and Mr. Hill, both eminent men in their professions, who decided on two plans—the first plan having a portion of the organ on the screen, with the remainder at the sides ; and the *alternative* plan of placing the whole of the instrument above the triforium on the north side of the choir. . . . I think the Restoration Committee would act wisely in at once adopting the second of Mr. Scott's plans, which, of course, he advocates himself, and is supported, I believe, by Mr. Perkins, Mr. Hill, and Mr. Done. Here we have the combined views of four gentlemen, whose opinions, in both an architectural and musical sense, should have great weight.

The proposition to have a small choir organ to accompany the voices generally, and a large one in the nave for special occasions only, is too absurd to be discussed.

Some writers have not failed to perceive in the persistent shutting out the congregation from the choir, a kind of creed in certain quarters, ecclesiastical and architectural. It is also stated that "the public of Worcester are almost unanimous as to the general congregation of worshippers continuing ordinarily to occupy the choir and side aisles." Most musical men, at least those who are not afraid (from their subservience to the powers that be) to speak their own minds, are in favour, we believe, of the position of organs over the entrance to the choir : but in most cases it must be confessed they have neither the courage to speak out, nor the influence to save the instrument from removal if they did so. One writer who advocates the retention of the organ on the screen, in writing to a weekly paper, remarks very justly that

Those who have the power to decide should be guided by those general principles that will bear review, and not yield to pressure from any party who may have ulterior objects that would cause a revulsion in the public mind.

Current fashion seems to point to the removal of organs in our churches from the sites they have occupied for the past two hundred years, and seeing this we can only say "so much the worse for the organs."

NOTTINGHAM.

A new peal of eight bells has just been fitted up by Messrs. Taylor, of Loughborough, in the tower of All Saints' Church, Nottingham. The chamber for the ringers is large and lofty, and is placed at a considerable elevation above the roof of the church. The windows in the bell tower are fitted with louvres of slate, which give free passage to the sound; while above, there is no impediment to free resonance—the hollow spire acting much the same part as the sound-board in an organ or pianoforte, though, of course, on a much larger scale.

A new organ has been placed in St. John's Church in the same town by Messrs. Lloyd and Dudgeon. It is prepared for a great organ of twelve stops, swell of eight, and pedal of three stops; but the great organ only is as yet to be put in. The instrument, which is highly commended by local accounts, is placed in an organ chamber, the open diapason pipes forming the front, there being no organ screen.

Table Talk.

[We shall always be ready to receive any intelligence of appointments in any way connected with musical matters as soon after the event as it is possible to send them]

APPOINTMENTS.—Mr. J. H. Deane has been appointed organist of Trinity Church, Eastbourne, Sussex.—Mr. Taylor of Gloucester (pupil of the late Mr. Amott) has been elected organist of New College. There were 33 candidates, and from these were selected Mr. Taylor, Mr. Verrinder (organist of St. Giles' and the Jews' Synagogue, and formerly of Salisbury), and Mr. Gladstone, of Weston-super-Mare, and between these three the final selection took place, when Mr. Taylor gained the situation.—Mr. W. Harris has been appointed to St. Dennis with St. George, York.—Mr. J. F. Bridge (pupil and assistant of J. Hopkins, Esq., organist of the Cathedral, Rochester) has been appointed organist and choirmaster of Holy Trinity Church, Windsor.

A STEP BACKWARDS.—We regret to learn that the party in the established kirk of Scotland favourable to rational progress, and inclined to introduce organs into their places of worship (with other abominations, of southern origin, we presume) have received a check, the "General Assembly" having just rejected, by a majority to 173 to 140, a motion for leaving the matter in the hands of individual congregations, in favour of one prohibiting "innovations," and empowering the inferior Church courts to deal with all infractions of this rule. The result of the vote was received with mingled applause and hisses. Dr. Lee protested against the "deliverance" for himself and those who should adhere to him. The resolution of the present Assembly is, it will be observed, directly at variance with that of 1864, which tolerated all such changes as did not disturb the harmony of congregations. The result of the vote has created considerable sensation, and we trust that in this age of enlightment so bigoted a resolution will meet with the fate it deserves. The *Church Times* also mentions the fact of the Glasgow Choral Union recently giving a concert of sacred music in the nave of the cathedral, the use of which was granted for the occasion by Mr. Cowper and the Board of Works. It need scarcely be said (states a Scotch paper) that the performance drew forth a large and eager attendance. The place was thronged, almost to inconvenience ; and we cannot forbear repeating a hint we formerly gave, that, notwithstanding the Scottish disbelief in consecrated places, it might be well were a little more of decent respect observed.

The following announcement is appearing in the church papers :—"A Central Choral Union for the province of Canterbury has been formed, having for its object the direction and concentration of the various diocesan and other associations that have, during the last few years, exercised so beneficial an influence on the Church music of the country. The Union was first suggested at a meeting held on the occasion of the Bristol Congress in 1864, and was finally constituted at a meeting held recently at the Chapter-room of St. Paul's Cathedral. The Archbishop of Canterbury has accepted the office of patron ; the Bishop of Salisbury (official precentor of the province) that of president; the other Bishops of the province being *ex officio* vice-presidents. The Rev. H. L. Jenner and the Rev. C. Tower were appointed secretaries." The writer of the foregoing paragraph was probably confusing the "Bristol Church Congress" of 1864 with a "Conference on Choral Unions," held at Bath about the same time, and of which an interesting report appeared in the *Musical Standard*, No. 56, for October 22, 1864.

"TRACTARIAN OR CHORAL."—A good deal of angry controversy, we are sorry to record, has been going on for months past in the parish of Stoke Newington, the bone of contention being the choral service, to which (frightened apparently by the neighbouring church of St. Matthias) many of the congregation of St. Mary's are in a chronic state of objection. The objectors have just achieved a triumph, the result of the poll for vestrymen having proved "fatal in an overpowering degree to *the tractarian or choral* party," (we use the words of a local writer.) "During the election," (says the same authority), "a printed paper was circulated, signed by the rector, pledging himself to oppose any attempt to introduce church rates." This quarrel has given occasion for interminable pamphleteering and correspondence. Readers curious as to the source of the dispute, will find some information in our present volume, No. 62, p. 232. Real church music seems doomed to suffer from the opposite evils of indiscreet friends or extreme partisans, and unintelligent and ignorant opponents, who will concede nothing to people who have the, in some cases, real misfortune to be born with a love and aptitude for musical sounds.

THE Rev. Alfred Hargrave, of Worcester, has published "Some Remarks on the Use of Adult Male Alto Voices in Cathedral Choirs," in which he advocates the dispensing with adult alto voices in the Cathedral choir, and retaining four boys in their stead, as not only very much cheaper, but far more effective in a musical point of view. He insists upon it that male alto voices of good quality are so rare as to be scarcely attainable, and those in general use so bad as to be execrable.

MASS MUSIC AT WELLS STREET.—The Communion Service at this church on Ascension Day was sung to Gounod's music, with harp accompaniment. An arrangement of Beethoven's Mass in C has also been given recently. The Service on Ascension Day was Mendelssohn in A.

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WHAT MR. PHILLIPS THINKS OF MENDELSSOHN.—It is impossible adequately to express by words the beauty and purity of his character, whether in his family circle or in relation to his professional brethren. He was a man without envy, without pride, almost without ambition, and in his home the soul of cheerfulness and affection. I look back upon my acquaintance with him as one of the brighest spots in my existence.

SONS OF THE CLERGY.—The annual service in connection with this charity, at which assisted a large choir, composed chiefly of choristers from the metropolitan chapels-royal and cathedrals, took place at St. Paul's on the 17th ult. We regret that the notice we had prepared for our last was crushed out. Suffice it now to say, that the presence of the Prince of Wales added somewhat to the interest with which this meeting is generally regarded, and it is to be hoped increased the amount collected for the charity; although the preacher (the Rev. Harvey Goodwin) did say that he would not put the Prince's patronage forward as a motive. The musical part of the service was chiefly noticeable as a specimen of what a large body (about 250) of Cathedral choirmen can do in union. Dr. Elvey, in surplice and Mus. Doc. hood, conducted, beating time with a roll of paper. A new anthem by Mr. Goss was sung after the third collect, a prominent feature in the composition being an accompanied choral recitative for the male voices. The words were some poetry by Dean Milman, commencing "Brother, thou art gone before us." There was a printed request upon the anthem papers that the congregation would join in singing the well-known hymn, "Jerusalem the Golden;" and we imagine that nine out of ten of those present expected an opportunity of turning to account their knowledge of the flimsy and popular tune 'yclept Ewings. The music, however, was taken from Mr. Mercer's book (the new or "Oxford" edition), and the congregation were nonplused accordingly.

THE MONEY-VALUE OF NONSENSE.—(D'ALCORN *v.* SHEARD).—A trial took place in the Common Pleas on Friday and Saturday last, which curiously illustrates the deplorably low taste of the frequenters of some of our lower class concert-rooms and the music-halls. The publisher of a song, called "Jolly Dogs," prosecuted a rival for taking from it the words "Slap bang, here we are again!" which are put into the mouths of the dancers of a polka. It was stated on the trial that the first song had become so popular that the sale in February last reached 3000 a week. "The song is now worth £300, injured as it is, and if it had not been pirated, it would have been worth £300 or £400 more." The composer of the song confessed that this did not say much for the taste of the British public, as it was the very worst song he had ever written. The trial went on for some time, till the jury got tired of it, and stopped Mr. James in his speech for the defence, by returning a verdict for the defendant. The case, which occupied considerable space in the columns of the daily papers, affords another melancholy instance of the insane rubbish to which the comic muse of our own days is in the habit of stooping for the delectation of an enlightened public. Not the least curious in such matters are the means resorted to for ensuring popularity (such as it is) to these ridiculous compositions.

WE see by recent numbers of the *Clerical Journal* (which, by the way, we may notice has, through the death of the late publisher, Mr. Crockford, passed into new management) that Mr. Crowdy's "Free Chant" system has been exciting some attention and correspondence in the pages of that old-established and high-class periodical.

"The Flaneur" of the *Star* says:—"A bold dramatic experiment is about to be tried at the Strand. In Mr. F. C. Burnand's new burlesque, "Windsor Castle," announced for production on Whit-Monday, all the music is to be original. How far an audience trained to strong partiality for parodies on music-hall songs and nigger melodies will relish this innovation is a question upon which it would be rash to hazard an opinion; but the composer, Mr. Frank Musgrave, must be complimented on his daring, which, it is to be hoped, will be crowned with success. Sensible playgoers are sick of listening to those songs set to the vulgarest of barrel-organ tunes, which have hitherto formed the staple of every burlesque."

IS HISSING IN A CONCERT ROOM ILLEGAL?—Last week the sitting magistrate at Bow-street fined two young men 40s. for making a disturbance at Evan's Supper and Concert Rooms. On the defendants stating that they hissed because they did not like the song, Mr. Vaughan said he was "not prepared to say that the defendants had not a right to hiss, but from the moment they were offered their money back, they had no right to make a disturbance."

"SING, WHALLEY, SING."—Our Insane Correspondent, having noticed the unusual means lately adopted in the House of Commons to cut short the oratory of a certain member who does not possess the ear of that honourable house, is engaged in the absurd enterprise (which we are sure will not pay) of preparing new editions of favourite songs specially adapted to be sung by members during the recess. Among these, "Sing, Whalley, sing," slightly altered from Herr Ganz's popular ditty, will be conspicuous; and another political song, entitled "Rest and be thankful," is expected to make a hit in certain quarters. The performance of "Slap bang, here we are again," by the present company of distinguished leaders, will depend for its effect, he thinks, upon the success with which the librettos of ministerial candidates are echoed by the sweet voices of their constituents at the choral meetings before the hustings. O.I.C. thinks the Exeter Hall party might draw reinforcements from Derby, where *Bass* voices are likely to prevail. He is now retiring to refresh himself with Hansard, and concludes his present labours with an exorbitant demand on us for payment (with which we have no idea whatever of complying), as well as an expressed intention of writing no more for us, which we should be very glad to hear, if we could for a moment bring ourselves to believe it.

GREAT HANDEL FESTIVAL.

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By order, GEO. GROVE, Secretary.

CRYSTAL PALACE, 1st June, 1865.

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Tickets, at popular prices, 10s. 6d., 7s., 5s., 3s., 2s, 1s., at CRAMERS and CO., 201, Regent Street, and Austin's Office, St. James's Hall.

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*** Letters asking for reply must enclose a stamped envelope.

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MUSIC IN THE MUSICAL STANDARD. The following Pieces of Music have been printed in the MUSICAL STANDARD, and will be followed by others:—

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To our Readers and Correspondents.

THE "MUSICAL STANDARD" £5 PRIZE FOR 1865.—Our new Subscribers who may desire to compete for the *Musical Standard* £5 Prize of the present year, are informed that the conditions were printed in No. 66 (March 11 last), and may also be had in a separate form for distribution. The latest day for receiving manuscripts is the 30th of September next.

S.B. (Bangor), puts us a long string of questions, to answer which properly would probably take two or three double numbers of the *Musical Standard*, to say nothing of the time involved. If S.B. read the numbers of our paper as they have appeared, he would see that the means have been already indicated for obtaining information on some of the more recondite points, as well as a great deal of positive and valuable information on others of his questions. He should read, for instance, the series of theoretical papers lately written for the *Musical Standard* by Mr. Henry Hiles of Manchester; also the review of Mr. Carl Engel's "Music of the most Ancient Nations"; also that upon the "True Science of Music," by Mr. D. C. Hewitt; and others. As to counterpoint and fugue our correspondent might try Cherubini's work. *A propos* of chanting, we are continually reviewing all sorts of works upon this subject,—in point of fact, our editorial sanctum is constantly invaded by detachments of them, and our pages are full of reviews of "all kinds of music." For the outlay of a very few shillings, S.B. can possess himself of the back numbers of our paper, wherein he will find a mass of information of which, from the nature and number of his queries, he evidently has formed no idea. We cannot yet undertake to print an encyclopædia, nothing short of which would do justice to the enquiries of S.B.

W.R. *re* "eating and drinking."—We really cannot say.

H.F.—The paragraph was set, but the further information will be agreeable when you like to send it us.

B.St.J.B.J.—We withheld the letter until the review we had prepared should have been inserted. The P.S. duly noticed.

B.S.—We cannot at all times make room for late paragraphs even when of interest, as our pages are invariably overcrowded at the last moment; and mere announcements of coming events have no especial claim. We have never gone to press during the past year and a half without leaving over matter enough (in type), for the best half of the following number.

T.F.R.—The arrangements are as you say "curiosities." We need hardly add that they are as thoroughly bad as they well could be.

EXPECTANS should send a line to Mr. Horsley. It is hardly a public matter.

R. W. M. (BICESTER.)—A private reply has been written. The enclosure never reached us as intended by our correspondent, and further information will therefore much oblige us.

We must decline to be bound to notice music sent us for review within any given period.

Clean copies of Nos. 8, 9, 10, and 11 are urgently required, being entirely out of print. Full price will be given by the publisher for any of these.

MUSICO-THEOLOGICAL SUPERSTITIONS.

IN the "General Assembly of the Church of Scotland," just concluded, came on with considerable vehemence, as we stated in our last number, the question of whether or not the established religion of the land of bagpipes should allow the use of the organ in its public worship. "Overtures" (not of course operatic) were brought up, complaining of "innovations" in the public worship of the kirk, one of the "innovations" being the organ so courageously set up at Old Greyfriars Church, Edinburgh, by Dr. Lee, of which we lately gave a full account. One Dr. Pirie, Professor of Divinity in Aberdeen, took upon himself to lead the ignorant prejudices of his fellow elders, the gist of his complaint being that the services of the kirk were being made "entertainments" of. A fellow professor reminded the Puritan doctor that "organs were used in many parts of the colonial church, and in nearly all other Protestant churches," without any fearfully irreligious result; on the other hand, however, a third elder got up and gravely urged that, if "such innovations" were tolerated, the people would simply fly to other churches where they had not been introduced. We really must thank the latter speaker for the suggestion of so droll a notion. The idea of Sawney or Sandy rushing out of kirk with his fingers in his ears to escape the dangerous allurements of a stopped diapason or a clarabella, is too good not to be dwelt upon for a moment. Nothing but a persevering course of bagpipes during the rest of the week, we should say, could possibly prove an efficient antidote. To return, however, to the debate. Truth compels us to record that the organ was not left with-

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out a friend. Dr. Norman Macleod asked the man who thought it a sin to worship with an organ to stand up and say so. It would be very interesting, he suggested, to some young people present to be able to say, if they should live, "Oh, do you know, I once saw a man who actually stood up and said it was a sin to worship with an organ." But then Dr. Macleod had had his mind corrupted by frequent intercourse with the Southron. No one stood up, but a great many voted against organs: the upshot, as we have already stated, was that the anti-organ party carried their point, and organs now stand forbidden in the worship of the kirk.

Now, as affecting the progress of church music, this is not a matter of the slightest importance, more especially as, we believe, Dr. Lee and his congregation intend to set this bigoted decision at defiance. The occurrence is, however, a curious and instructive instance of the total blindness which prejudice may sometimes bring on, and, as such, may well make us turn our attention to enquiring whether something of the Scotch spirit, fostered by a corresponding blindness, may not be found on this side of the Tweed. The organ, certainly, is nowhere objected to in England, so far as we know; and the chances are that any objection to it would be promptly put down by some one quoting, what it does not seem to have struck any one to quote in Scotland, a passage or two from the Psalms of David. But there exists in England, in many places, a parallel and equally unaccountable superstition, an unreasoning prejudice, namely, against organized choirs. In a not very distant back number of our journal was contained an account of the opening of a new organ at one of the most imposing of our London parish churches, St. Pancras. On this occasion the vicar took opportunity, in a circular addressed to the highly respectable middle-class sheep who compose his flock, to stigmatize the system of having choirs to lead the singing; and called upon the congregation to demonstrate to the world that, although St. Pancras accounted an organized choir as an abomination, there would be no less striking a demonstration of praise in St. Pancras church upon this occasion than in churches where they committed the said abomination of having singers to lead. The result, as noted by our reporter at the time, was a significant *fiasco*. The congregation didn't sing, though the organ pealed nobly, and though the school-children—an organized choir under another name—did their best.

Notwithstanding the *fiasco*, however, and the easy proof that an organized choir is as distinctly recognised in Scripture as is the use of musical instruments, we have no doubt that a choir is still considered by the St. Pancras congregation as unmistakeably Popish as the Scotch elders think the organ.

Superstition in connection with church music is not, in fact, confined to any one latitude. In and about Milan the organs, however complete and magnificent in all other respects, have no reed stops; they are "not permitted by the Ambrosian rite;" while the "orthodox Greek Church," with the music of which some of our church musicians are at present coquetting, prohibits instruments as absolutely as does now the Scotch kirk. England, probably, is more free in this, as in other respects, from unfounded prejudice than most other countries. We revel in organs, reeds and all; and gladly accept a new stop, whatever it be made of, if it adds to the beauty of the instrument; we have no objection, on principle, even to bass viols and clarionets, though we reject them as a matter of expediency. But even among English church musicians there is a vein of superstition. One large section put forward a claim to have nothing but music of a certain age and flavour accounted fit for the sanctuary; while many even of those who accept comparatively modern music, have got it fast into their heads that certain chords and combinations ought to be prohibited in sacred compositions.

We laugh at the Scotch, as well we may, and we feel somewhat puzzled at the Milanese notion that reeds are irreligious; but we cannot say that musico-theological superstition, though infinitesimal and harmless, is utterly extinct even in England.

Opera and Concerts.

Pending the production of *L'Africaine*, the appearance of Mdlle. Adelina Patti in *Linda* is the chief novelty to be reported at COVENT GARDEN. Of course her success has been complete, but the opera is as a whole so uninteresting that we scarcely think even Mdlle. Patti's singing and acting will compensate for the expense and labour incurred in its reproduction. With so many better works still unheard we question the wisdom of bringing back an opera which never really "went down" amongst us.

As an example of the rich stores existing in almost unknown abundance, uncared for even by operatic managers, we need only mention Cherubini's *Medea*, produced for the first time in this country at HER MAJESTY'S last week. Since 1795 this classic masterpiece has been neglected; not only, perhaps, on account of the fear that the music would be too deep for the ordinary opera goer, but also from the want of an accompanied recitative for the dialogue. The latter difficulty has been overcome by Signor Arditi, and the reception accorded to the *Medea* on Tuesday week proves that we are able after all to appreciate good music when we hear it. The French librettist gives us a very fair adaptation of Euripides' original play, with the exception that he does not take the wedding of Jason and Glauca (the Dirce of the modern version) as a *fait accompli*, but

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introduces the marriage, in order to afford the composer an opportunity for a grand scene, both as to the music and its stage accessories. To those who know the fine language of the old Greek play, the idea of its being set to music may seem something like presumption; yet we believe that the most stern university Don, would be compelled to acknowledge that the musician has correctly, and not unworthily, appreciated the old Greek poet. Cherubini has been comparatively overlooked amongst us, and the only part of his works which are at all known in England are his Requiem, his Mass in F, and the overtures to some of his operas, that to *Anacreon*, which was played at the MUSICAL SOCIETY'S last concert being perhaps the favourite. More like Mozart than any other writer, Cherubini has been placed on a pedestal by professional musicians to such an extent that his works have been reverenced but not appreciated. Mr. Mapleson therefore deserves every honor for producing the *Medea* in such a complete manner, and even if it should not prove as directly beneficial to the exchequer as the more showy modern operas, yet as a triumph of art it ought to repay him in credit with the appreciative public. As the illused wife and vindictive woman, Mdlle. Titiens is superb, and with such a Jason as Dr. Gunz, and such a Creon as Mr. Santley, the cast is well nigh perfect. The chorus this season too is in first-rate order, and the men's voices are specially fine.

At the fifth and last of the NEW PHILHARMONIC concerts on Wednesday, Mendelssohn's "Scotch Symphony," one of his finest examples of "music painting," was splendidly played from the first note to the last. A novelty in the vocal music was a scena, "Olindo, solo, io sono," from the pen of Dr. Wylde, the able conductor of the society, sung by Mdlle. Titiens. He has, during the past season, brought his band up to a higher state of proficiency even than in former years, and by playing the splendid symphonies of Beethoven, Spohr, and Mendelssohn in such a perfect manner, has still further raised the prestige of the society.

An amusing incident took place at the MUSICAL SOCIETY OF LONDON'S third concert last week. When the conductor raised his *baton* for the commencement of Professor Bennett's overture, "The wood nymphs," some of the band obeyed his call, while the majority continued their chat, until Mr. Mellon once more called them to order, and after a short interval the work was recommenced; but whether from this hitch in the start, or from the excessive heat, it was not played in the most satisfactory manner. Mr. Santley not only sang the solos for which he was set down (among them "O ruddier than the cherry," obtained an encore), but kindly did double duty, to fill up the vacant places in the programme, caused by the much-regretted absence of Madame Parepa, whose recent loss of her husband (Captain Carvel) prevented her attendance. We were glad to welcome Herr Straus again as solo violinist, for his talent is of such high order, that although not the Cæsar of fiddlers, he is still too fine a player to lapse even into the leadership of the Philharmonic band, a post which he fills with great ability.

Herr Jaell played Handel's "Harmonious Blacksmith," with variations, at the fourth *matinée* of the MUSICAL UNION, and, as we said in our last, a more able artist for this style of music could not be desired. The interest of the performance was increased by the perusal of the history of the piece given by Mr. Ella in the supplement to his *Record*, with the original words and music. Last Tuesday Herr Lauterbach, whom we heard at one of the PHILHARMONIC SOCIETY'S Concerts a few weeks back, took Herr Joachim's place as first violin. This young artist is decidedly entitled to a foremost place among the fiddlers of these days. At this concert an exception to the rule of the exclusion of vocal music was made in favour of Herr Hausen, a court singer from Baden, with a good baritone voice, who sang two of Schubert's songs, accompanied by Madame Schumann. This lady joined Signor Piatti in Mendelssohn's duet in D, another combination of talent seldom met with.

St. James's Hall was crowded to overflowing at the third concert of MR. HENRY LESLIE'S CHOIR, and the audience were as enthusiastic as they were numerous. *Encore* followed *encore* in the part music, and even Mr. Sims Reeves was compelled to submit to the infliction with a good grace, after singing the "Pilgrim of Love," or the "Pilgrim *in* Love," as we heard it called, with some embellishments which may be fairly said to add to the beauty of the song without taking away from the lovely simplicity of the air. Wilbye's exquisite and well-known madrigal, "Sweet honey-sucking bees," (A.D. 1601), was the choicest morsel in this dainty feast: sung with the utmost nicety, it still failed to draw forth the applause which some of its better known companions readily evoked. The little note added to the words made us wish that Mr. Leslie would follow the example, now fast becoming the custom, of giving a short explanation to each piece, the value of which in this case would be immense, as popular information on the subject of glees and madrigals and their writers is of the scantiest. Mr. Reay's part-song, "The Dawn of Day," is always a favourite, as it gives the choir an opportunity of exhibiting those delicious tints of light and shade for which they are so justly famed. The conductor's part-song, "The Flax Spinner," is nicely worked out for the women's voices. In the first and second verses their ditty is accompanied by the "brrm" of the men's voices, and in the last verse the full harmony stands out well. The breathless silence which followed the first performance of "The cloud-cap't towers" by the full choir, reminded one of the same deep repose which is noticeable at the Monday Popular Concerts, soon, however, to be broken by the lusty demand for its repetition.

The crowd at MRS. MACFARREN'S "Morning at the Pianoforte" last week was so great that we, with many others, were unable to obtain admission. Surely it would be wiser only to issue tickets to correspond with the number of seats, as the grumbling of those who were standing in all parts of the room must have rendered Mrs. Macfarren's remarks almost inaudible. We are unreservedly glad, nevertheless, to note the success of these entertainments.

MR. CHARLES GARDNER, one of our rising pianists, gave his morning concert at the Hanover Square Rooms a fortnight ago, but we regret to say that the tickets for it did not reach us in time to admit of their use. The chief feature of interest in the programme was Professor Bennett's Sonata for violoncello and pianoforte, in which Mr. Gardner was assisted by Signor Piatti. He also introduced some pianoforte solos and songs from his own pen. Madame Sainton-Dolby, who has sung very little this season, was among the vocalists.

Choral music is making considerable progress in the north of London, and a better proof of the favour it meets with could not be wanted than a glance at the crowded audience who were not only sitting on the usual seats, but even on the stairs, at the concert of the ISLINGTON VOCAL UNION at Barnsbury Hall on Monday last. The programme was a model one, and reflects the greatest credit on the judgment of the conductor, Mr. James Robinson. Festa's "Down in a flow'ry vale" (A.D. 1541) and Wilbye's "Flora gave me fairest flowers" (A.D. 1598), were specimens of the good old madrigal, while Mr. Henry Leslie's "Pilgrims," and Barnby's "Sweet and low," were good examples of modern part-songs. Some pianoforte playing by Mr. Robinson, flute and violin

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solos and duets, with a nice selection of songs and glees, made up a capital bill of fare. An *entr'acte* was inserted in the book of words, containing a nicely written notice of the principal composers who were drawn upon during the evening—Festa, Mendelssohn, Mozart, Weber, Wilbye. This is a most useful means of diffusing musical knowledge, and one of which little use has hitherto been made.

The fact that Mr. John Hullah is the conductor of a choir is sufficient to ensure a satisfactory result in its performances; and we therefore need say but little of the METROPOLITAN SCHOOLS' CHORAL SOCIETY'S eighth annual concert, which took place last week at the Crystal Palace under his direction. Undoubtedly the most impressive, as well as, from the fact of its simplicity, the most successful piece, was the old long measure Psalm tune "Winchester," although we cannot congratulate Mr. Hullah on the correctness of his version of it. The Psalm sung to Randall's Double Chant, too, went well, and the recitation was slowly and carefully managed, though here and there the words were slightly indistinct. The secular portion of the programme contained little novelty. Pearsall's "Hardy Norseman" was a favourite with the audience, who evidently enjoyed the sight as well as the sound. One point was very satisfactory,—the children sang perfectly in tune throughout. The arrangements were excellently carried out under the direction of Mr. Entwistle, the Secretary, and we may also add, Manager of the Society.

Another important step in the progress of the NATIONAL CHORAL SOCIETY was made on Wednesday evening, when Handel's *Israel in Egypt* was performed for the first time under Mr. G. W. Martin's direction. We can only single out two of the choruses, which went especially well, and the first of which was encored,—"The hailstone chorus" and "The horse and his rider." The oratorio was given, we are glad to say, in its original state. The only omission was the duet "Thou in Thy mercy"; we think a chorus might have been omitted with more propriety. The other duets, "The Lord is a man of war," sung by Messrs. Santley and Lewis Thomas, and "The Lord is my strength," by Mme. Lemmens-Sherrington and Miss Armytage, were of course encored, and they have never more completely deserved the honor. Mr. Sims Reeves also was called upon to repeat his famous air "The enemy said," and with Miss Emily Soldene as the contralto, a finer cast could scarcely have been found, and thus the performance may in every way be chronicled as a success. The hall was crowded.

"NAAMAN."

(*Continued from p.* 385.)

The maladroitness of the libretto of Mr. Costa's oratorio comes out quite as strongly in the second part as in the first. Few, for instance, but Mr. Bartholomew and Mr. Costa would have ventured upon the introduction into words and music of the actual dying—not the fact of the death, but the dying agonies,—of a child, and making a mother exclaim "Behold him panting on my heart for breath." Verdi is blamed, by all persons of any pretensions to good taste, for representing, in opera, the gradual break down of a constitution from consumption: here is a composer who, in oratorio—which should be of a much stricter type,—makes a child gasp for breath and subsequently become cold in its mother's arms. The music in which the Shunammite woman describes a scene so far across the bounds which separate good taste from unpleasing sensation, is not weak; but, like the greater part of Mr. Costa's new work, its strength is more dramatic than purely musical; the music, that is to say, possesses little or nothing which would make itself felt without words; though, like most of the vocal parts in *Naaman*, it is admirably adapted for being made effective by the singer. A chorale-like chorus, "God, who cannot be unjust," follows the death-scene; soft and devotional in tone, but tasting so strongly of Mendelssohn as to be almost more Mendelssohnian than Mendelssohn himself.

At this point the Shunammite, her son having died, sets off to Mount Carmel with an expressed intention to entreat Elisha to raise him from the dead. And here espying a convenient opportunity of dovetailing in a trite Biblical quotation, Mr. Bartholomew, when Elisha asks "Is is not well with the child?" elaborates the mother's reply into—"It is well: The Lord gave; and the Lord hath taken away; blessed be the name of the Lord." This being so, it seems at least gratuitous for the prophet, as he does, without further parley, to immediately dispatch Gehazi to lay his staff on the child's face with the view of recovering it; nor does there appear any particular call for Elisha proceeding to exhort a mother who has just expressed herself resigned to her bereavement, not to lament, and to "be calm," which, if we are to take Mr. Bartholomew at his word, she was already. The air "Lament not thus," addressed by the prophet to the Shunammite, is however a by no means weak "number;" smacking, perhaps, a little of the operatic cavatina, but decidedly effective, and set off with a background of accompaniment in which no artifice of orchestration is omitted. This air, on the occasion we heard *Naaman*, was the subject of the first encore; and we think the audience were right, first in re-demanding it, and secondly in not having re-demanded any vocal piece before it.

And now comes a scene which, if the practice of designating the locale of the action were strictly carried out, as in the other portions of the book, would be marked "*in heaven*" (the irreverence, if there be any, lies in the fact, not in our statement of it). Elisha having set out to raise the child, there is introduced a chorus of angels, who first sing a *Sanctus*, in plain counterpoint, and then proceed to an alla capella fugue "Hail! Everlasting God!" The first movement of this chorus is appropriate, religious, and reverent; but we confess that as regards the second, it struck us that contrapuntal devices, however much they may have been the glory and delight of the church militant here on earth, are scarcely appropriately resorted to in a representation of the songs of the church triumphant.

Presently the child is raised to life by the prophet, and the introduction of the choir of angels is accounted for; the child relating that "he dreamt he was in heaven," and heard cherubin and seraphin sing "Holy, Holy, Holy." The air in which the child relates his dream, however, comes to very little as music; there is rich background, as ever with Mr. Costa, in the orchestration, but nothing remarkable in the foreground;—a stone of uncertain water in an elaborate setting. As for the words, let the reader conceive, if he can, greater twaddle than what Mr. Bartholomew makes the revivified child sing:—

> If any but your dear sweet voice
> Had call'd your boy
> From heavenly joy,
> I think I should not now rejoice
> To wake again.

Which, however, being silly catch-woman stuff, of course obtained an encore. The musical representation of this miracle closes with a dignity which is not found in the first part of the scene; a chorus commencing with one of those chorale-like movements which are such distinctive and successful features of *Naaman*, leading on to a fine fugal episode, "Not unto us," and ending with a return to the chorale movement,—an arrangement which at once affords activity and preserves dignity in the music.

In the next and penultimate scene the Syrian general and his retinue appear before the abode of Elisha, their approach being heralded in a quaint and picturesque march, which furnishes another of the many proofs of consummate orchestral skill which abound in the oratorio. The same may be said of a charming little symphony which brings us, in the final scene, once more beside the Jordan. A lovely little piece of chorus now comes in for the sons of the prophets:—

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Lord God, we now have rear'd this home
Here by thy Jordan's tide:
In spirit with thy prophet come;
With him and us abide!

The music is assigned, of course, to men's voices, and its effect is religious and beautiful in the extreme. In this, the last scene, indeed, Mr. Costa rises to a level, as we think, which he has nowhere else reached; the orchestration literally teeming with beautiful, picturesque, and piquant combinations. The librettist, however is true to himself to the last, and commits a crowning piece of *gaucherie* to wind up with by unnecessarily introducing two women at the river side while the leprous general takes his healing bath.

At the end of a prayer by Elisha, of which the last line is, "Lord, hear and grant in mercy all they say," a peculiarly beautiful effect is gained by covering the last word of the solo with the first word of a pianissimo chorus passage, in which the "Sons of the prophets" echo the prayer "Lord, hear and grant in mercy all they say." A "prayer" by Adah, the little Jewish maid, follows, accompanied in its latter part, by the men's voices (sons of the prophets), and decorated with instrumental effects which any man might be content to study with humility. We cannot however, notwithstanding the claims which have been put forward for it, award any very high place to the quartet which occurs in this final scene, "Honour and Glory, Almighty, be thine." It is a piece of vigorous and sound four part writing; but to our mind somewhat laboured; full of art, but not poetical.

As the last incident in the oratorio the librettist gathers up a thread left unfastened in the first; Naaman recognises Elisha as the man he saw in his dream when, according to the story so unhappily elaborated from the Scripture narrative by Mr. Bartholomew, he was laid up with leprosy, "the multitude of his bones with strong pain." We confess we had a misgiving that the librettist might have given us some more leprosy, *apropos* of Gehazi's fraud upon the grateful Syrian, and his fearful punishment; but this he has had the good sense to spare us, nor does he disturb the finale by the somewhat un-dramatic, but very human-natural, proviso with which Naaman, in the Scripture story, takes leave of Elisha,—a proviso that he may be pardoned for bowing down in the house of Rimmon when his master bows down. And so, all being arranged pleasantly, Mr. Costa's work ends with a Hallelujah chorus.

From what we have said, our readers will have no difficulty in gathering one general opinion of *Naaman*. A perversely unpleasant libretto, elaborately and artistically, but seldom powerfully illustrated, it is exuberant with talented orchestra-work such as few men living would have produced; but its vocal parts, though frequently picturesque and forcible, by aid of all their surroundings, are seldom of any independent strength. No air will be found in the work fit to be ranked with the famous airs of the *Messiah* or even of *Elijah;* no chorus, we think, will stand out with such individuality as characterises each one of that Alpine range, the choruses of *Israel in Egypt*; no concerted piece can be extracted possessing the devotional poetry of "He shall give his angels charge." The true place of *Naaman* in the musician's library will be on the same shelf with *Eli*, though bound, perhaps, in a more gorgeous binding; this shelf, as we need hardly say, being below that which should contain *Elijah* or *St. Paul;* and these, in their turn, standing some distance below the *Messiah* and *Israel*.

CHURCH MUSIC REFORMERS.*

Those who have been readers of this journal for any length of time can hardly be unaware that, in reference to ecclesiastical music, there are strong symptoms in the horizon just now of one of those rebellions against existing systems and forms which periodically rise, struggle, succeed, or fail; and whose rise, struggles, success, or failure, have, since the world began, formed the history of Art.

The rebellion is, substantially, against the Anglican Chant: the watchword of the insurgents (there are, as we shall see, just enough, at present, to make a plural), is "Fidelity to the words."

Till recently we were under the impression that the standard of insurrection had been first reared in our own pages. It appears, however, from the date of the work of which this article will be substantially a notice, that the movement was begun some three or four years back, and that our own belligerent (hardly, as yet, "recognised," to continue the simile) was anticipated in his rebellion by another chafing chieftain, to whom the existing church chant-system is equally obnoxious.

The Rev. Edward Young wrote, it may be recollected, to the *Musical Standard*, on the completion of Mr. John Crowdy's papers on the "Musical Illustration of the Church Service," calling attention to the singular coincidence of reasoning and conclusion between his own book and the articles of our contributor. Such an identity—in conclusions which were perfectly novel, and opposed to the entire current of public taste—was certainly curious, particularly as we have the best reason for stating that the later author knew nothing of the existence even of the works of the former. We propose now to give some account of the arguments and views of Mr. Young.

The first of Mr. Young's "Twelve Letters on Liturgical Music" is not very revolutionary. It is headed, "Recognition of Music by Holy Men and in Holy Scripture." No reader of the *Musical Standard*, we imagine, will need, for himself, arguments in favour of the devotional value of music; yet, as there crop up continually men, and even clergymen, who, partly from ignorance, partly from individual incapability to appreciate musical sound, take to inveighing against the use of music in church, it will perhaps be not altogether unprofitable to state the substance of this letter. Referring first to Mr. Binney, the eminent Nonconformist minister, and to Dr. Cumming, the equally celebrated preacher of the Scotch Church, as advocates, from varying points of the theological compass, of the use of music in worship, he quotes also Wilberforce, the profound Jonathan Edwards, Cowper, Wesley, Leighton, Bishop Hall, "the judicious Hooker," William Tindal, the martyr, and even more authoritative names, as a cloud of witnesses on the same side, till the reader feels doubtful whether it requires more presumption or ignorance to constitute an opponent of church music. A more complete battery was never turned upon enemy.

Nor is it vocal music only, Mr. Young points out, which has the highest sanction. We commend the following passage to the bigoted Scotchmen who are just now opposing, with all the obstinacy of their race, the introduction of even an organ into their places of worship. Our author observes—

> When Moses is to raise the song, Miriam is no less to take her timbrel. When Saul meets prophets prophesying, it is with 'a psaltery, and a tabret, and a pipe, and a harp before them.' When Elisha would invoke the descent of the Spirit, he says—'But now, bring me a minstrel.' When David talks of shewing forth God's loving-kindness, it is 'upon the harp, with a solemn sound.' Nor is all this a mere voluntary matter. We find Asaph saying, 'Bring hither the timbrel, the pleasant harp, with the psaltery, for this was a statute for Israel.' We have, in fact, the actual record of the Divine command for the use of musical instruments in Numbers x. and Leviticus xxiii. We have express mention of instrumental performers amongst the privileged citizens of the royal city (Psalm lxxxvii. 7). We have wondrous notice of their performance at the dedication of the temple (2 Chron. v. 12, 13). We have yet more wondrous notice of what we may reverently call God's own trumpet on the Mount of Sinai. And when we ascend from the 'mount that might be touched'

* *The Harp of God.* Twelve Letters on Liturgical Music, its Import, History, Present State, and Reformation. By the Rev. EDWARD YOUNG, M.A., of Trinity College, Cambridge. London: J. Nisbet & Co.

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to 'the general assembly and church of the first-born,' we find 'harps of gold,' and angels ushering in with sound of trumpet each successive development of the inscrutable counsel. And, what is yet more significant, the Lord of angels assuming the same seeming indispensable atmosphere of vocal magnificence—'The Lord is gone up with the sound of the trumpet,' and 'The Lord shall descend with the voice of the archangel, and with the trump of God.' I must confess that when I meet, not only with undisguised manifestations of pure indifference and complacent ignorance, but certain strangely misappropriate expressions I almost hesitate to put in black and white—'Music never converted a soul to God;' 'Music is for Papists, and not for Protestants;' 'God is a Spirit;' when, I say, I hear these and similar expressions from those who make profession of 'the Bible, the *whole* Bible, and nothing but the Bible,'—I find it impossible to avoid asking *if it be indeed our wisdom to be wiser than God, more scriptural than Holy Scripture, and more spiritual than the Holy Ghost.*

Such is the unanswerable and pointed manner in which our author deals with the question of the devotional value of music.

Proceeding to discuss, in Letter II., the "Practical Bearing of Music on Liturgical Devotion," Mr. Young tells the following anecdote:—

Going, a short time since, into the organ-gallery of a certain church, I found myself unexpectedly in communication with a very intelligent, devout, and devoted individual, who has held for some years, and with great efficiency, an important office in the parish. From this person a momentary reference to some music then in course of trial induced the following unasked, but very significant avowal:—'I was here this day fortnight, when the *Venite* was sung in the service, and, Sir, I am not ashamed to say, that by the time we got to the end, *I found myself in tears.*

Music, Mr. Young does not hesitate to say, is a "means of grace." It is natural—a part of God's creation—and therefore necessarily capable of being used to his glory. It is a talent, which we must "occupy" till He comes. In short, it is a powerful agent, and must therefore be used in the interest of God. Strange it is that many religious bodies seem unable to see this. How much wiser in this respect is Rome than Geneva—the "High Churchman" than the "Evangelical!"

In his third letter, Mr. Young defends the right of the non-professional man to criticise and reform music. Artists are, he thinks, by no means the men most likely to reform art. The great reform which led to music being an embodiment of feeling, instead of an exercise of ingenuity—the change from fugue to free composition—originated, he remarks, from outside the circle of musicians. In support of this view, he quotes from Mr. G. A. Macfarren:—

An association of *men of letters, not musicians* (a knot of Florentine poets), made the first public protest against the exclusive employment of music as an exercise of ingenuity, instead of as an embodiment of passion, which they felt to be its legitimate province. . . . *They engaged, accordingly, some practical musicians to carry out their design; and gave to the art an entirely new direction.* *

Whether, as a rule, it could be shown that musical reforms have originated with non-musicians we have our doubts; but there can certainly be no reason against a non-professional man originating a musical reform if he can.

Letter IV. is devoted to the propounding of an interesting theory; though one of little practical importance, "That the power of music, as a means of expressing and exciting the moral feelings, has been always proportionate to the degree in which rhythm and melody have formed its predominating elements."

We cannot say that, with every desire to plead for melody in church music, we are quite prepared to accept this conclusion. Amongst the many, no doubt, melody alone is all-powerful, and harmony nearly unintelligible. To work upon the feelings of the masses, you need only give them tune; and to affect the minds of an average congregation, your hymns must be something more than the uppermost notes in a series of chords. But there is, we imagine, a distinct, though limited, section of mankind, composed of those chiefly whose ears and tastes have been highly cultured, to whom harmony is as soul-penetrating as melody—to whom, in fact, melody without harmony is shallow and tasteless. If it be true that the power of that music is greatest which possesses in the greatest degree rhythm and melody, the conclusion is not, necessarily, that such music is the highest kind of art: it is, at least, an equally deducible conclusion that, because melody most readily affects the many and the untrained, harmony is really the higher development. It would be easy to show, in truth, that harmony and melody are essentially the same—both being forms of sound-symmetry, melody floating on the surface, but harmony requiring, as it were, to be delved for, like gold in the bowels of the earth. While, therefore, melody may be devotional and expressive to the many, it is not altogether inexplicable that there are some whose feelings rebel at too demonstrative and obvious an expression by means of melody, preferring the more reverential and reserved expression of harmony. And this being so, we demur to the conclusion that a harmony-loving age must necessarily be one of coldness in religion.

To return, however, to Mr. Young's letters. In No. V. he fairly opens fire upon all that class of liturgical music the essence of which is to be independent of the sentiment of the words. Like Mr. Crowdy, he unhesitatingly condemns all art in church, however pleasant it may be to the ear, which is not subordinate and auxiliary to the sacred language. This, indeed, as we have already said, is the great principle of the new school—if that may be called a school which consists, as far as we know at present, of two or three men. And it is a principle—there is no use in ignoring it—which cannot be controverted. As a principle—we hesitate not to say it—the maxim of "Fidelity to the Words" is the only one which can hope to rally around it, and unite, the now discordant elements of church musical parties. The principle must be acknowledged; the fight, if any, must be over its application. No person of earnest and honest religious feeling could justify the use in church of a musical form which can be proved to obscure the language or significance of the Liturgy. The contention of the reformers is that much of our present church music, and more particularly the Anglican Chant, is destructive of, instead of auxiliary to, the sense of the words. The defenders of the present system, and of the Anglican Chant, must direct their efforts to show that it is not liable to this fatal accusation.

(To be continued.)

* Mr. G. A. Macfarren's Sketch of the Life of Handel, p. 2.

Reviews.

THE PSALTER AND CANTICLES, with Appropriate Chants, Ancient and Modern. The Chants revised and edited by James Turle, organist of Westminster Abbey. London: Society for Promoting Christian Knowledge.

When the great and venerable society familiarly (and almost affectionately) known amongst churchmen as the S.P.C.K., puts forward a publication like this, such publication has exceptionally good chances of success. Hundreds of the clergy who have no knowledge of the subject of chanting will doubtless take it for granted that they cannot do better than substitute, for the judgment they are not competent to pass for themselves, the authority of the society. This pointed psalter, therefore, being fortified with exceptional *prestige*, must be prepared to meet with exceptionally searching criticism; for, while it may be of

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little consequence what sort of a manual for chanting may be issued by Brown, Jones, or Robinson for the use of the choir of Big Littleton, it is of great consequence what sort of a pointed psalter is put forth by the Society for Promoting Christian Knowledge.

The chief features of the present manual are as follows. At the head of each psalm are printed a Gregorian chant and a single Anglican chant; and in very many cases is added also a double Anglican. The words follow, pointed with the intention of the divisions being equally suited for either the Anglican or the Gregorian which stands at their head. The signs used in pointing are somewhat numerous; consisting of the perpendicular dash (ˈ), used to mark off the initial intonation of the Gregorians; the circumflex accent (ˆ), which is over the last accented syllable of the recitation in each half verse; the acute accent (ˊ), to show the first syllable of the mediation or cadence; the diæresis (¨), over syllables which are to carry two notes; the hyphen; and a sixth sign, not usually found in the compositor's case, called a tie (⌣).

It will be seen from this that, whatever may be its substantial merits, simplicity is not one of the features of the Society's psalter. Its appearance, in fact, when opened, is somewhat formidable, there being, necessarily, a circumflex accent and an acute accent in every half verse; and, in at least every verse (owing to the plan of pointing adopted) points of diæresis. We confess we think as much might have been indicated by fewer signs. The use of the perpendicular bar, falling coincidently with the bars in the music, would have saved all the acute accents, and all the points of diæresis; and as regards the circumflexes, with which this psalter bristles, they are entirely uncalled for. The last accented syllable of the recitation in chanting has no more right to special attention than the first, or the second, or any other; and the employment of a distinctive mark over it tends directly to encourage that miserable trick which half-trained choirs contract of pausing at the last point before the *ad tempo* portion of the chant, in order that they may all jump together at the first note of the mediation or cadence. This pause is the result of scrambling and hurried recitation, and no properly-trained choir will require any such *rendezvous* for collecting stragglers before going to the attack. The Society's circumflexes, therefore, are, in our opinion, not only unnecessary, but mischievous.

As regards the principle of dividing the words, the society's editor, like most editors of pointed psalters, has not only got his own view, but evidently wonders how anybody can hold any other. In the preface (which opens, by the way, by designating the book an "adaptation of chants to the canticles and psalter," whereas it is no such thing, but, like all other such manuals, an adaptation of the canticles and psalter to chants) he thus enunciates his view:—

> With regard to the pointing of the words of the Psalms, so perplexing a variety has arisen from existing pointed psalters having been arranged upon no definite principle, that it seemed advisable to recur to, at once, and to carry out, consistently and uniformly, the old and original principle laid down in the model verse given by Dr. Boyce. ("Cathedral Music," Vol. I. p. 2).
>
> O come let us sing un- | to the | Lord || let us heartily rejoice in the strength of | our sal- | va- | tion.
>
> The fewest syllables possible, consistently with their correct accentuation, are given to the varied notes of the chant; also it is observable, that the musical treatment of the word "salvation," is that which is usually adopted for it, and for other words of analogous form, in services and anthems, where the composer, unbiassed by conventionalism, follows his natural taste. Besides, the revival of this, the oldest form of adaptation of English words to the Anglican chant (for it is the adaptation employed by Tallis) is the more desirable, as it corresponds so closely with their previous adaptation to the Ancient chants, as to render the same printed arrangement of the Psalter equally available for both species.

Now if "the old and original principle laid down by Dr Boyce" could be correctly defined as the principle of giving "the fewest syllables possible, consistently with their correct accentuation to the varied notes of the chant," no doubt the editor of the Society's psalter might be congratulated on having solved the pointing question. But what are we to think of the accentuation of a "model verse" which puts a stress upon the last syllable of "unto" (an arrangement which the editor himself tacitly disregards), and which, whatever the writer may say, puts a stress also upon the last syllable of "salvation"? Is this "correct accentuation"? To adduce the treatment of similar words in services and anthems is nothing to the purpose. The Anglican chant is blessed (or cursed) with perhaps the most inexorable alternate ictus of any form of music in existence next to a quick march, or a polka; in the cathedral "service," on the contrary, survives the one musical form of the present time in which the ictus is weakest. The long and flowing (not to say sometimes slow) phrases of a service or anthem are a very different thing to the compact "down-up, down-up, down" of the Anglican chant. Here are a few of the pointings (printed with our own signs) into which the society's editor has been led by the acceptance of Dr. Boyce's "old and original principle," fortified by the fallacious analogy of services:—

in the strength of | our sal- | va- | tion.
the strength of the hills is | his | sal- | so.
before the | Lord our | Ma- | ker.
and put to | shame | sudden- | ly.
even the Lord | migh-ty in | bat | tle.
ungodliness | and | vani- | ty.
because it | is so | com-forta- | ble.
mischief also and sorrow are in the | midst | of | it.

In one place, we observe, the editor has slipped his principle; we read in the first clause of one of the verses of the Easter anthem—"Not with the old leaven, nor with the leaven of | mal-ice and | wickedness." Surely we might as well have "| wicked | nëss," as "| ene | mies"; "| ci- | tý," or "| bat | tlé."

In some features of this psalter, we trace an exceptional and praiseworthy effort to consult the paramount interests of the words. Whether what has been recently written in our pages on the frequent incompatibility of the duplex expression of the double chant with the sense of the Psalms has had its influence on the editor we know not; but we find in his psalter continual symptoms that he is alive to the fact that a double chant necessarily throws verses into couplets; and accordingly, when the sense will not bear division into couplets, he mends the incongruity by repeating the second half of the double chant out of its natural order. In the *Venite*, for instance, as set to Mornington (double) in E, the second half is sung to both the fourth and fifth verses; thus securing a re-opening of the chant where the sense reopens, that is to say, at the verse "O come, let us worship and fall down." Nor is this the only way in which the editor pays homage to the lately insisted-upon principle of "fidelity to the words." In many more psalms than usual provision is made for a change of the Anglican chants from minor to major, in order to meet a change of sentiment of the language. The editor, however, advises none but skilled choirs to attempt the change. There are many other places in which a change is equally called for; as, for instance, at the 8th verse of the 6th psalm; at the 18th verse of the 10th; at the 5th verse of the 13th; at the 7th verse of the 28th; in fact, we might say in the psalms *passim*. But the editor felt, probably, that the power of change from major to minor was a machinery not delicate enough for these purposes; nor is it.

We must now devote a few words to the selection and arrangement of the chants. To the Gregorian element we have already had occasion to allude. There are furthermore

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a large number of Anglican single chants, many if not most of them exceedingly trite and stupid. This is no matter for surprise when we reflect that the really fine, "tunable," melodious, and cleverly contrived single chants could all be comprised within a moderately sized sheet of music paper. The double chants are of the ordinary kind, and although there is a disposition in favor of the severer style, the florid chant has not been altogether excluded, Ebdon in C, to wit, as an example. The "tinkering" is done timidly, and not with good courage: nevertheless a fair number of chants are, to our thinking, spoiled. The thrilling echoes of a Westminster or a Lincoln will carry off in triumph many a little piece of chant-music which, viewed coolly and on paper, is unworthy of its use, if not indefensibly ridiculous. Such an effusion is the roystering kind of double chant by Whitfield, the clownish exuberance of which is not to be quelled even by the minor mode in which it appears. This chant is made to do duty for the 137th psalm! Many of the best double chants, it is only fair to add, are included, and nearly all that we can at the moment recal to memory as deserving the honor of a place. Bennett's foolish and, to our mind, flippant and objectionable chant in E, would have been better omitted. We cannot account for its popularity with editors of chant books. A far better one, very good of its class, also by Bennett, is just as systematically neglected.

Mr. Turle's name is a guarantee of at least one desideratum, viz., grammatical accuracy in arrangement: and seeing that he has in this instance had the impossible task of combining discordant elements in order to suit the taste of a rather varied constituency, we think we may say he has managed the impossibility to the full as respectably as any of his contemporary putters-right would have found themselves able to do, had they been entrusted with the confidence of the Society for Promoting Christian Knowledge.

We have now described sufficiently the general plan of this psalter to give our readers a notion of its contents: we cannot say that we think it likely to attain any very general adoption. Those who swear by Gregorians will certainly not take them in the shape in which they are here presented —mauled and disfigured so that their best friends would not know them. If people make up their minds to have Gregorians, we think, they will go to Chope or Helmore for them, and rightly too. A barred Gregorian is a wild beast caged; and to present these relics of antiquity in modern guise not only misrepresents them, but robs them of that superior flexibility which in the eyes of some church musicians goes far to compensate for their unutterable ugliness. We think the Society's book would have been far better with the Gregorians left out, especially as their introduction, and the attempt to point the words to suit either Anglicans or Gregorians, has been the parent of that complexity of signs of which we have already spoken, and which will undoubtedly scare many a possible purchaser.

THREE HUNDRED HYMNS. London: Society for Promoting Christian Knowledge.

It is not exactly in our province to comment upon the text of hymns, apart from the music; but as this little publication has been sent to us by the Society, we feel bound to say something, and we proceed to say it accordingly. The "three hundred hymns" are sold at the small and (we should imagine) losing price of one penny! We might perhaps venture to add that the S.P.C.K. is more successful in its publication of words than of music to suit them. Taking everything into consideration, we are decidedly of opinion that it had better not have ventured into crotchets and minims, either for its hymn-book or for the Psalter.

CAROLS FOR THE CHURCH SEASONS. Composed by Edward Handley, Magdalen College, Oxford. Part 1. Christmas. Part 2. Easter. London: Novello and Co.

The author of these carols designs them to "supply easy carols for the Church seasons, suited to schools and small musical societies." They are further intended to be sung either in unison or in harmony, with accompaniment or without. So far the design is good. We regret being obliged to say that, considered as compositions, the carols are very imperfect, and contain grave faults, but such is the case, as the musician will perceive at a glance. It cannot be out of place to remark, here, the singular want of circumspection shewn by gentlemen dating from our universities, in matters musical. What opinion would the inhabitants of Magdalen College form of any unfortunate musician who should go up to that favoured seat of learning and discourse Latin as false in its quantities as the music thence emanating is in its grammar? This is a serious question, and one which would be greatly the better for a little attention on the part of the powers that be. Mr. Handley has unquestionably the best intentions, but either his knowledge or his experience is such as to militate against his success as a composer,— at all events in the present work.

"SONGS OF PRAISE" and Ten other Hymns. Set to Music by Walter B. Gilbert. First Series. Novello and Co.

We know pretty well where all the small collections,— the fly-sheets as it were—of hymnody come from, but where do they go to? A friend has suggested that aged maiden ladies have, in several cases known to him, given up monkeys and "the feathered tribes," and taken to collecting hymnody, and that therefore we need go no farther than our nearest aged female acquaintance to solve the doubt. Be this as it may, the supply considered, there must be a very respectable demand for this particular class of musical literature. The supply is great rather in quantity than in quality, however. Few, very few, of the hymn-tunes issued from the press in ones and twos, threes and sixes, find any permanent abiding-place in our churches. This may be accounted for by remembering that many, if not most of these fugitive compositions, emanate from unpractised hands, and are a sort of compromise between the admiration for a particular hymn on the one side, and a desire to make one in the great array of composers on the other. Practised hands, however, are not so fortunate as to be always successful in hitting off tunes of merit, the composition of even "ten thousand pieces of music" being insufficient to enable a man to be quite certain of excelling an ordinary chapel clerk in this matter.

We think that, as a general rule, standard hymn-tunes have been the results of necessity rather than of fancy or of affection; certainly ambition can have little claim to be considered:—a congregation desires to sing a certain hymn, a tune is not to be found, and "the spirit" moves some one to write a strain that stamps an impress upon the popular mind which endures for ages.

Music by machinery rarely becomes popular, and all that class of music partaking largely of the alliteration of sound, if we may so express it, comes under this head. By alliteration of sound we must be understood to mean the constant repetition of a short passage on various degrees of the scale. Now this appears to be a favourite device with Mr. Gilbert, and some others of our modern composers of tunes, and in the little work under notice it is to be found in full force, the tune to "Saviour, when in dust to thee" furnishing a striking example.

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We cannot say that any one of the tunes possesses that peculiar attraction which makes a congregation sing whether it will or not, as we feel that to make such an assertion would be to utter an untruth. The harmony, of course, is tolerably accurate, although the fifths between the tenor and alto parts in the first tune are not particularly pleasant to the ear, neither is the progression at "pains and woe" in the tune "Litany."

Each tune bears a name (that to which the composer has appended *his* name we like the least, it is "neither he, she, nor the cat,") and one is named *St. Enoch*.

We hope the second series, when it makes its appearance, will be more vigorous in character than series the first, and although tunes in triple time are unquestionably useful in their place, it is possible to have too much of a thing. Of this thing in particular, therefore, in the interest of congregations, we should counsel Mr. Gilbert to be more sparing.

(1.) "THE CHURCH PSALTER AND HYMN BOOK." [Oxford Edition.] By the Rev. Wm. Mercer, M.A. The Harmonies revised by John Goss. London: J. Nisbet and Co., Berners-street.

(2.) "THE PARISH TUNE BOOK." A Selection of useful Psalm and Hymn Tunes. Compiled by George F. Chambers, of the Inner Temple. London: Metzler and Co.

Overcrowded as our review columns have long been, we feel constrained to notice without further delay two collections of hymn tunes and chants which have been for some time awaiting attention—one of them for a rather considerable period. These are (1.) the re-arranged or "Oxford edition" of the very well-known church psalter and hymn book by the Rev. W. Mercer, and (2.) "the Parish Tune Book," by Mr. G. F. Chambers. More than ten years have elapsed since the first-named work made its appearance; and whatever may be our opinion upon the details of the book, there is no doubt that its plan speedily recommended it in very many places. Indeed nothing could by any possibility be worse than the collections which, to our own knowledge, it in some places at once superseded. In spite of the large circulation attained by this and certain other notorious publications, collectors of psalmody and lovers of the double chant (who, we take leave to observe, do still exist in spite of the contumely heaped upon that not altogether satisfactory form) appear to find their peculiar wants or especial weaknesses unsupplied by the existing pabulum; so to work they set to make another book, in due course to find its way to our overcrowded table and to afford the reviewer what is too often, we fear, a very thankless task. Return we, however, to the notice of the Church Psalter. The editor, feeling that the work in its previous form was not up to the requirements of the day in several respects, and having been repeatedly urged to introduce a few hymns which have appeared in many recent publications and acquired a considerable amount of popularity, determined to reconstruct the entire volume. By this plan he claims, in his preface—

> To have made a marked improvement in the appearance of the book, and to have secured the following substantial advantages:—1. All the hymns are now ranged under their appropriate heads (*i. e.* appointed for seasons, as Advent, Christmas, Lent, &c. 2. A larger number of optional tunes is supplied. 3. Some hymns which were found to be inconveniently long have been abridged. 4. Some hymns have been superseded by others more likely to be generally serviceable.

Mr. Mercer, remembering a promise made at the time of some slight alterations in a former edition, that they should be final, and that the form of the work, as then amended, should be permanent, adds, in his new preface—

> By continuing to publish the various sizes of the former edition my pledge is kept inviolate and all just ground of complaint removed.

We think that so far the proprietor of this work must be credited with sincerity, and with great unselfishness, when he jeopardises the popularity of his book by the publication of an edition that cannot be used with those copies already in large circulation. That the alteration has been an improvement in most respects we are ready to admit. The book is more convenient for reference, and the incorporation of some very popular hymns is an advantage; but in the chief point in which we notice the work, with regard to its musical merit, we think it calculated to sadly lower the standard of psalmody. While for practical use it still contains all the tunes it previously embraced (with one or two very unimportant exceptions) it has admitted and clothed with its approving sanction adaptations of musical phrases quite unfit for the use to which they are misapplied. The distortion and employment as hymn tunes of snatches of some of the most beautiful and delicate ideas of Beethoven and other great masters is a deviation from musical propriety we could not have reasonably expected from a work over which a professional gentleman—one of the heads of the profession, and connected with the only national musical institution we have—has exercised some kind of responsible control. It is only candid to observe that the respected organist of St. Paul's Cathedral appears to stand towards the work in the light of corrector and reviser of the harmonies; and how far it may be right to assume that he could influence his reverend friend's selection we do not know. We cannot however induce ourselves to believe that a clergyman who with undoubted zeal sets himself to construct a costly hymnal would set at naught the opinion of one so well able to give it, had it been either sought or volunteered. Adaptations form one of the most objectionable features of the psalmody of former days, and it is with a feeling of real disappointment that we view a recurrence to what we hoped was an exploded vandalism, suitable enough perhaps for the vulgar levity of Rowland Hills, and men of like excited tastes or enthusiastic temperaments. Not for a moment do we place Mr. Mercer's adaptations upon the level of those of the fanatic of Surrey Chapel notoriety, but we do say that the error of adaptation is, after all, only one of degree. The principle is the same. To the lover of classical music nothing can be worse than to hear a psalm tune manufactured from the themes of some familiar movement, from a sonata, a symphony, an oratorio, air or chorus, or a mass. Mr. Mercer, in his zeal and industry to find and to fit tunes and words, dissects the March in Eli, making the first part do duty in "Iona" (503), and the puerile *trio* as "Philippi" (23); but if we complain of this (certainly from no love for the music in this instance) what shall we say to laying hands on Beethoven? (See Hymns 14, 139 or 222, 392, 487), or on Mendelssohn's *Lieder ohne wörte*? (Hymn 26), or on Handel? (See Hymns 331 and 362.) It is, we feel, needless to be more explicit in this unlucky catalogue, the Oxford edition being a book which most of our readers interested in psalmody will find it necessary to consult. A very casual examination of the additional tunes will however suffice to shew the absolute lenity of our observations.

The "Church Psalter and Hymn Book," as formerly issued, made no attempt at definite notation as regards the final notes of the several lines of common metre and some other tunes, but printed such tunes with uniform minims throughout, notwithstanding that this is almost the only way in which such tunes are *not* sung—but in some of the additional common metre tunes in this Oxford edition we find the plan recently advocated in the columns of the *Musical Standard*, of printing the tune with a dotted semi-

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breve at the end of the 2nd and 4th line, is employed, except that in addition a pause is marked over the last note of the 1st and 3rd line. This we do not like, but it is to be regretted that uniformity is not preserved throughout the book in this respect, or that at least a note recommending uniformity of treatment is not appended.

Another objectionable feature in the book is the treatment of some short metre tunes—Worksworth, for example, which is printed as in triple time, and some of the chief accents are crossed. This fault is by no means peculiar to the Oxford edition, too many examples being to be met with in the former issue.

We have pointed out what we consider objectionable features in this work in no spirit of hostility to the book; but as the editor may some day wish further to amend his work we think the removal of these blemishes will make it more valuable. It contains a large variety of tunes in universal use, and some that deserve to be better known. Among all the varieties of form in which Mr. Mercer's book is issued we wonder much that the smaller editions of the canticles are not to be had alone, as if sold at a rate proportional to the marvellously low price of the complete publication, it might literally be in the hands of every man, woman, and child in every congregation.

Mr. Chambers' work consists of 200 psalm and hymn tunes, and, the preface tells us, "was designed to meet an acknowleged want—a comprehensive collection of good and popular tunes." The publication challenges criticism chiefly on the ground of its peculiar metre tunes. For, says the compiler—

> Of all the more ordinary metres, an ample supply has long existed, but there is a great dearth of thoroughly good peculiar metre tunes. Most of the peculiar-metre hymns are modern, the tunes for them are modern also, but why they should in general be so inferior to the old tunes I cannot say, though the fact is indisputable.

In reply to this remark we repeat an observation we think we have made before, that older music of whatever kind, whether vocal or instrumental, is the cream of the produce of 200 or 250 years, and that the bushels of chaff, with which the few grains of golden corn were mixed, have long since perished. It is manifestly unfair then to compare the net result of all periods, and of all countries, with the productions of only our own time, and our own country, and, because we cannot show as *many* productions of excellence, to come to a conclusion adverse to the invention or the knowledge of our contemporaries. Still we admit the want of really good peculiar-metre tunes, of broad individual characters, and should be glad were we able to affirm that the "Parish Tune Book" to any great extent supplies the want.

Mr. Chambers wisely insists upon the importance of melody in psalmody, and observes that "tunes must be replete with this, if it is desired that the congregation should sing them." Of course we quite agree with this opinion, but, notwithstanding, cannot regard some recent importations from Germany and other sources as being "replete with melody," neither do we consider some very pretty melodies at all fit for church use; mere prettiness we should at all times eschew. In this matter of taste we feel we should not in every case agree with the compiler of the "Parish Tune Book." We could not admit such tunes as Shirland, Kintore (the "Mount of Olives" of some collections) and others of kindred features; nor can we but again record our disapproval of the plan of dwarfing the conceptions of our great masters to the dimensions of hymn tunes, such as we find in "Nottingham"—name appropriated from a real psalm tune—music from the "Kyrie" of Mozart's 12th Mass, altogether making a wretched 4 line 7s. "Brunswick New," "What tho' I trace," "done" into a C. M. "Spohr" an extract from Spohr's "Calvary." We do not charge the editors of the work under notice with having made these adaptations, but the incorporation of such patchwork into their collection must of necessity lessen both its character and value.

The tunes are frequently printed in lower keys than those in common use, as "Irish," in E♭, "Manchester," in D, "St. David's," in D, "St. James," in G. Mr. Chambers explains in his preface that "transposition has been freely resorted to, for there are numerous tunes of which the versions now in use are most inconveniently high." The subject of the key best suited for psalmody should be influenced by considering whether unison or part singing is intended; if the former, then probably a somewhat lower key than that generally employed may be desirable; but if the latter, keys at least as high as those in which the tunes are now generally printed will best throw the notes of the different parts on the brightest and most convenient and effective portions of the several voices.

Concerning the more technical part of the work, in which Mr. Chambers has had the assistance of Mr. R. Redhead, its harmony seems to us neither better nor worse than such books as "Hymns Ancient and Modern," or the collection by Messrs. Mercer and Goss, or that published by the Society for Promoting Christian Knowledge, works with which "The Parish Tune Book" may fairly take rank. At times there seems a desire for out of the way harmonies —*vide* "Warwick"—in which we do not like the premature transition to the harmony of B♭ at the 4th syllable of the first line—a progression that directly leads to an ungrammatical consecution of octaves. In "Winchester" we note a threefold repetition of the fundamental chord of C at the opening of the tune, as a specimen of exceedingly weak harmony. "Tallis's Canon" has been altered in the four first notes of the tenor; thus one part of the canon is destroyed. Another tune—St. Cecilia—is remarkable for its broken rhythm; the tune is in 3. 2. time, and begins and ends the 1st, 3rd, 5th, and 7th lines, with full bars, while the 2nd, 4th, 6th, and 8th lines are made to commence with the last minim of a bar. This is frightfully uncomfortable: doubtless it is an oversight.

We have said that this book may rank with two or three well-known collections of tunes; it however differs from the works we named in an earlier part of this notice in being issued without accompanying hymns, a practical disadvantage, perhaps, but a circumstance that allows of its employment without the serious drawback of the worshipper being compelled to use unscriptural and unorthodox words on the one hand, or most unmusical doggrel on the other, *if* only he can find a hymn book free from these common faults.

The "Parish Tune Book" is a well printed volume of very convenient size, in short score, and enriched with several valuable and convenient indices.

Correspondence.

THE LATE DR. BEXFIELD.

SIR,—In your number dated May 20 you have expressed yourself pleased in bearing testimony to the worth, as a composer and organist, of my brother chorister, W. R. Bexfield. I can assure you that it touched a string in my heart to feel that there was one more in the world who could speak as I have always spoken of him and his wonderful abilities. It perhaps is not generally known that he wrote a capital anthem when a boy. I was one of the boys that tried it over, and must say that I felt I would much rather the composition had been mine. I have taught to my choir, at the Liverpool Blind Asylum, a selection from his oratorio of *Israel Restored*, which will be heard at their weekly concerts as long as there is an

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organ in the place. I believe, had he lived, he would have been another Purcell in church music.

I am, Sir, yours sincerely,

May 29, 1865. DANIEL CHAS. BROWN.

MUSIC FOR TEACHERS.

DEAR SIR,—I find great difficulty in meeting with suitable music for teaching purposes. It appears a general complaint amongst teachers throughout the country. I hope, Mr. Editor, you will lend us your valuable aid in the matter, by inviting your professional readers in town and country to forward a list of their choicest pieces, when probably you will kindly allow a column to be devoted exclusively for the mutual assistance of teachers. It would be a satisfaction if you would also give us the advantage of your judicious remarks as to the merits of the pieces, stating the degree of difficulty, style, price, publisher, copyright, or N.C. The list should contain both vocal and pianoforte music, suited for schools, private circles, and concert use. The publishers would soon find a ready sale for their best publications; this list would be the means of bringing to light many gems, long neglected. The publications of the day are not to be compared with what has been published in days gone by: the parcels that are sent for inspection, contain nothing more or less than paltry pianoforte arrangements of glees and songs: they are treated in the old (cut and dried) style, and appear to emanate from the prolific pens of about half a dozen questionable composers who delight in embellishing all melodies alike. I look in vain for originality. It will be a great boon to teachers if you will accede to my request, as some expence and much valuable time is lost in selecting suitable music for teaching. I assure you I frequently use music I despise merely for the want of something better.

I am, yours &c.,

B. NATURAL.

[The suggestion made in this letter is well enough, if viewed from the writer's stand-point. But in a matter between us and the public, it may perhaps be excusable if we have our view also, and this is that the proposal, if carried out, would be a complete system of gratuitous advertising. Happy as we are to oblige any section of our readers in all that is reasonable, we must say that this proposal does not come within the category.—ED. M. S.]

FREE CHANT: "SUBLIME?" OR "A FAILURE?"

SIR,—I have not rushed in to my own rescue from the criticism of your correspondent "Presbyter," for several reasons. In the first place, it must have been obvious to any thinking reader of his letter that "Presbyter's" condemnation of Free Chant is the result of a determination to have no novelty, and not of a careful examination of the defects of the Anglican Chant system, and a fair trial of the new form. Secondly, any argument I could adduce in the question would necessarily be a repetition of what I have already said in your pages; and I could not expect you to reprint me for the benefit of those who do not take the trouble to refer to your back numbers. Thirdly, any testimonial a man may be bold enough to give to the merits of his own composition is apt to be rated by the public at rather less than nothing.

But though "self praise is no recommendation," I think your readers will bear with me if, having been roundly told that my "Free Chant *Te Deum*," to which you kindly stood sponsor, is "a failure," I quote one piece of evidence in my own defence. The following is an extract from a letter recently received by me from a man holding, as will be seen, a leading choral position in the provinces:—

A few weeks ago I had the honour to deliver a lecture on Church Music in this village, and at two others a few miles remote. The lecture was illustrated by our own choir, and I then took the opportunity of introducing the *Te Deum*, as it appeared in the *Musical Standard*. The choir sang it with due effect, and I gave it as my opinion that the adaptation of this beautiful canticle—which has been subjected so long to such inconsistent treatment, especially in our village churches,—to a musical treatment so simple, sound, yet sublime, was the greatest success at present attained. I further recommended it to the use of every parish choir in our neighbourhood; the result of which was that nearly all the clergy present determined to adopt it under my direction. It is likely, I think, to become very popular and successful in this district.

W. ELDRED HARRIS,
Choirmaster to the Chew Decanal Choral Association.

Merely observing that the above opinion was totally unsolicited, and that the writer was and is entirely unacquainted with me, I leave your readers to decide whether, this being so, "Free Chant" can well be the complete failure "Presbyter" (after what trial does not appear) has pronounced it to be.

I am, Sir, your obedient servant,

JOHN CROWDY.

THE BROKEN HEART.

"Some years ago one of the choristers of W—— Cathedral was dismissed, not for any fault, except that of not having much voice; this he took so much to heart that he became ill, and soon after died. In compliance with his dying request, the other choristers attended his funeral. This incident (which is a fact) forms the subject of the following lines." [From a *brochure* in verse, entitled "The University Boat Race," &c., by the Rev. Alfred Hargrave, B.A.]

'Twas a bright and cloudless sunny morn,
When at the grave, bereaved, forlorn,
The mourners wept, whilst all around
(A saddened group, in the burial ground,)
His brother boys stood robed in white:
It was in truth a mournful sight:
Their voices shook, and their eyes were dim,
As they softly sang his funeral hymn.
Then to the grave that coffin small,
All covered with its velvet pall,
Was borne.—There, buried deep,
They left him all alone to sleep;
And few there were that went away,
From the lonely grave that bright Spring day,
Without a sigh or tear-drop shed,
For that youthful form whose soul had fled.
But his cares and sorrows now are o'er,
His toils and troubles past. No more
Shall earthly grief his heart oppress,
With all its weary bitterness.

NOTICES, HISTORICAL AND CRITICAL, OF OUR STANDARD PSALM TUNES.—No. 11.

(*Continued from page* 391).

ANGELS, L.M.

This is an adaptation. The original is by Orlando Gibbons, written by him for George Wither's "*Hymns and Songs of the Church*," 1623, in which there are two versions of the tune,—one in Long Metre, the other for six lines. It is there in common time, but the rhythm being mixed,—minims and semibreves interchanged—gives rather a triple effect. In one instance the tune is set to words beginning, "Thus angels sung and thus sing we," from which originated the name subsequently applied to it. Alterations in the melody seem to have begun early. In Playford's octavo is a Common Metre, called "Westminster," evidently taken from it. "*Harmonia Perfecta*," 1730, has a Long Metre, "Angels Song," the basis of the common version; but it is in common time, and differs in some melodial progressions. The triple time version seems to have come into use about the middle of last century; the writer has it in Knibb's collection of tunes, before 1759. From that date it frequently recurs. After being in use upwards of a century,

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the corrupt copy may now be considered a recognized melody, and undoubtedly forms a good and useful tune.

OLDHAM, C.M.

James Leach, of Rochdale, Lancashire, was a native composer of considerable local celebrity at the close of the last century, and came to an untimely end by a stage-coach accident in 1798. He published several volumes of original sacred pieces, some of which are in eight parts with instrumental accompaniments.

"Oldham" is found in a work styled "*A new sett of Hymns and Psalm tunes adapted for the use of Churches, Chapels, and Sunday Schools.*" It is there set to Wesley's hymn, beginning "O for a thousand tongues to sing," and is expressive of the words, being of a lively and stirring character. It was long a prime favourite in the North of England: if now superseded, it may be questioned whether its more successful rivals have triumphed through merit, and whether they will be used to the greater edification of the people.

BEDFORD, C.M.

The merits of this very well known and agreeable melody have been acknowledged by both the opposite schools of Psalmody. It seems to have been first published in a work called "*The Psalm Singer's Magazine*," 1729, and its author was William Wheall, Mus. Bac., of whom the writer knows nothing more than that one or two other tunes, now forgotten, have been attributed to him.* Though the name has continued unchanged, the tune has been much tampered with in other respects. The key has varied greatly. In the earlier copies it was set in G. S. Webbe and other respectable compilers put it in F, where it might have been allowed to remain; but during the present century it has been gradually descending in the scale, and in one of the most recent collections it has been brought down to D, much to the detriment of the melody and injury of the bass.

In most modern collections the penultimate bar is incorrectly given, being made to contain three minims in the melody. There ought only to be two, the air skipping from Fa to Re. The vulgar alteration, viz., the insertion of a sixth and fourth on the dominant, gives a common-place and hackneyed effect to the cadence. It is only one out of innumerable instances in which change is palpably for the worse.

In a few recent copies the tune has been written in common time. The reason for this does not appear. If the compilers who have ventured on the alteration really believe triple time to be impracticable, or undesirable, in Psalmody, how comes it that other tunes are found, in the same collections, in the objectionable form?

The Rev. W. H. Havergal, in his "*Old Church Psalmody*," states that the earliest copy he has met with is in "*The Psalm Singer's Magazine*," 1729, and the present writer was, till very recently, led to fix the date of the composition at about that period; but the tune is found in Matthew Wilkin's "*Book of Psalmody*," 1699.

TURIN, 6.7's.

Among the contributors to Madan's Lock Chapel collection in 1769 was the celebrated, but unfortunate, F. Giardini, who composed seven tunes for the work. The present is one of them, and is a useful tune for the metre. The bass forms a pedale on the tonic in the first strain, and on the dominant in the fourth. The tune, with some changes of harmony, was reprinted by Dr. Rippon, and in "*The Psalmist*," but the editors appear to have been ignorant of its history. The original bass, key, and notation are preserved in "*Church of England Psalmody*," No. 315.

* A C.M. tune in A minor, called "Burford," has been sometimes ascribed to Wheall, but the more general opinion appears to be that H. Purcell was the author. The writer has also seen "Bedford" attributed to Purcell. The authorship is by no means impossible.

ERRATA.

P. 247, col. 1. The date of Playford's 8vo. Psalter was 1677.

P. 325, col 1, line 8, for "*the* German *chords*," read "*to* German *chorals*."

H. P.

Table Talk.

APPOINTMENTS.—Mr. Hoggett, of Hartlepool, has been appointed to the organistship of Christ Church, West Hartlepool.—The Rev. Canon Lonsdale is the new precentor of Lichfield Cathedral.—Mr. James Thomson, A.R.A.M., from St. Chrysostom's Church, Everton, to St. Philip's Church, Liverpool. Salary, £55.—Mr. R. W. Crowe, Mus. Bac., Cantab., from St. Mary's Church, Edge Hill, to St. Chrysostom's Church, Everton. Salary, £40. At the last-named church there is a fine organ by Willis.—Mr. S. Froggatt, organist of St. John's, Isleworth, takes in addition the organ seat at St. Mary, Soho, the position advertised in the last number of the *Mus. Stan.*—Miss Bloomer, to All Saints, Langham Place.

A CURIOUS LOCAL CUSTOM.—On "Royal Oak Day" (29th of May last) at the close of the afternoon service at Durham Cathedral, the choristers sang three anthems on the top of the central tower, according to annual custom. The choristers sing from the north, south, and east sides of the tower only. It is stated that a considerable number of persons assembled on the palace green to hear the singing, which, however, was but indistinctly heard owing to the unfavourable weather.

Writing of Worcester Cathedral and its services, a correspondent of one of the local papers alludes to an odd practice in vogue there, as will be seen by the following remark:—

Is it not a pity to arrange the chants for the psalms, so that you have *nothing but single chants one month*, and *nothing but double ones the next*? Would it not be better to vary the music more by mixing them together, for it sounds monotonous, and becomes tedious, to hear a long psalm, or several short ones, sung to one single chant, as on the 15th day of the month at evensong, and on the 25th or 26th day, at morning prayer.

He also asks—

Why, on ordination Sundays, and even on the feast of the Holy Trinity, should morning prayer be said in the Cathedral as on fast days, Ash Wednesday, and all the days in Holy Week except Sunday? For my part I cannot see why music should be excluded from the service any more when it is at half-past eight o'clock than when at eleven.

DESECRATION.—A correspondent of the *Hartlepool Mercury* states that an organist at West Hartlepool has been dismissed from his office by the minister and churchwardens, in consequence of his having washed his hands in the font, and polluted the water therein which was used for the purpose of baptism, and also making use of the cloth used for the drying of the sacrament vessels, an offence, we believe, punishable by heavy fine in the Ecclesiastical Courts.

A correspondent informs us that a grand private concert took place at the residence of Willett L. Adye, Esq., Wimborne, on the 2nd inst., for the purpose of performing an entirely new oratorio, entitled "Paradise Lost," from the works of Milton, composed by Mr. Ellerton. The Wimborne Amateur Musical Society were the executants, Mrs. Willett Adye taking the part assigned to Eve, and Mr. Westmoreland, of Salisbury Cathedral, that of Adam, the other solo parts being taken by the members of the society. Conductor, Mr. Boyton Smith.

The daily journals state that M. Thalberg has settled down into a quiet cultivator of the vine at Pausilippa, where he has inherited from Signor Lablache a picturesque and productive vineyard.

THE CHARITY CHILDREN AT ST. PAUL'S.—The annual festival of the Metropolitan Charity Schools took place at St. Paul's Cathedral on the 1st inst., when the Lord Mayor and Corporation were present. The only novelty in the service was a Te Deum composed by Mr. Goss. The children joined in it, singing of course in unison, and the work being of a very simple character the effect was good. The recitation was well done too, each word being distinctly uttered. The trumpet and drums were as usual of great assistance in the Hallelujah Chorus, which was sung after the service. Mendelssohn's "Sleeper's awake!" was sung before the sermon, the children taking part in it, but it was by no means a success. The versicles were nicely sung, and the Gloria Patri at the end of each psalm was very impressive after the comparatively feeble sound from the choir who sang the psalms alone. They were stationed under the great organ, and were so far from the conductor (Mr. H. Buckland), who was stationed above the officiating clergy on the left hand side of the audience to the choir, that frequently

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a long interval elapsed before the Amen was chanted to the prayers. After the sermon, the 104th psalm was sung, the first and last verses in chorus, the second and third by the children on either side of the cathedral. The Coronation Anthem was sung after the third collect; the children were unable to keep up to the time in the quick parts of it.

THE CHOIR BENEVOLENT FUND.—On the 7th inst., a choral service was held in Ely Cathedral, in aid of the Choir Benevolent Fund. The choir on this occasion numbered about eighty voices, from several cathedrals and the royal chapels. The Confession was chanted with the harmonised inflections by Mr. Janes, organist of the Cathedral, in daily use in the Cathedral since the year 1831. The psalms were sung to a double chant in E flat, by Highmore Skeats, and the canticles to a service in A major, arranged from Croft's morning service, by the late Dr. Stephen Elvey, of Oxford. The prayers were intoned by the Rev. W. E. Dickson. The anthem was *Stand up and bless the Lord*, by Mr. Goss. Mr. Scott was at the organ during the service. After service Mr. G. M. Garrett, of Cambridge, played a short voluntary. The choir then sang six anthems. The first of these was unaccompanied by the organ. This was the full eight-part anthem, by Orlando Gibbons, organist of Kings' College, Cambridge, in 1604, *God is gone up*. The next was *I was in the Spirit*, by Dr. Blow. Then followed *My God, my God, look upon me*, by Mendelssohn. Purcell's "Bell" anthem, *Rejoice in the Lord*, followed. The fifth anthem was *Ascribe unto the Lord*, by Dr. Wesley, organist of Gloucester cathedral; and the sixth and last was the chorus *To Thee Cherubim*, out of Handel's Dettingen Te Deum. After the service, the members of the various choirs were entertained by the Dean at the Lamb Hotel, where a substantial dinner met with ample justice. The evening concert took place at the Corn-hall at eight p.m. In the first part was a song, from an unpublished operetta—Hereward the Saxon, by a late chorister of Ely, Mr. G. F. Jackman *Merrily sang the Monks of Ely*. The collection in the Cathedral after morning service, and the receipts of the concert, amounted together to £59.

The arrangements for the Great Handel Festival at the Crystal Palace may now be said to be complete. As already announced, there will be a Grand Rehearsal on Friday, the 23rd inst. The first day of the Festival will be Monday, the 26th, the "Messiah;" the second, on the 28th, will comprise a Selection; and the third on the 30th, will be "Israel in Egypt." The programme, on the 28th, will comprise a selection from "Saul," the Nightingale Chorus, from "Solomon," "May no rash intruder," and the great Anthem, "Zadok the Priest," written for the coronation of George II. in 1727. A selection from "Judas Maccabæus" will also be given. Towards the close of the last season at the Crystal Palace some experiments were made on the Great Orchestra, which resulted in the construction of a concave front, thus bringing the principal vocalists more under the centre of the roof. This has been found to be attended with such beneficial results that it will be adhered to in the forthcoming Festival. In addition to this, large screens will be placed on each side of the great transept, transforming the transept into a complete concert hall.

FLOWERS OF CRITICISM.—In our No. 83, Vol. 2, p. 137, under the head of "Flowers of Criticism," we offered a couple of extracts, one from a London, the other from an Irish paper. If our readers will refer to the criticism on the Mass, it will amuse them to be made aware that upon the Irish journal (by its adopting its criticisms without any acknowledgment or indication) has been unjustly fathered an absurdity appertaining to a writer in the *Quarterly Musical Magazine and Review*, in the third volume of which work the passage is to be found intact!

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